

MODERN LANGUAGE NOTES.

Baltimore, December, 1890.

*THE POETRY OF THE FRANKS.**

When Clovis and his Salian Franks, leaving their possessions in the basin of the Meuse, advanced to the defeat of the Roman governor Syagrius, and to the conquest of those rich Seine provinces which were still, in name at least, a part of the decaying Empire, they already boasted a rich heritage of Epic song. Nearly four centuries had passed since the Latin historian TACITUS had recorded the customs of the Germanic peoples whose territories then bordered on those of Rome. He represents the Germans of his time as celebrating in song not only the traditional founders of their race, but also those more recent heroes whose deeds of prowess had left their impress on the national memory. Their history was the national poetry, and its central hero the Cheruscan Hermann whose signal defeat of the Roman Legions under Varus nearly a century before had struck a terrible blow at the power of the Empire beyond the Rhine. The songs which celebrated this event doubtless originated among the Cherusicans, but their diffusion among the other tribes could not fail to follow, until the hero of the clan became the hero of the nation. Be this as it may, we have the express statement of the Latin historians that the customs which he describes were common to all the Germanic peoples generally, and the subsequent history of the Franks is not the least eloquent testimony to the persistence of the poetic tradition.

Other heroes had doubtless already ousted Hermann from the chief place in the national song, when, in the third century, a number of Germanic tribes formed a strong confederation on the right bank of the Lower Rhine, and became known to history as the nation of Franks. But another century passes, and the Frankish people has already crossed the Rhine, yet history still records no word of the

heroes celebrated in Frankish poetry. And though it cannot be doubted that, when an ancestor of Clovis led forth his warriors to meet the dreaded Huns at the terrible battle of the Catalaunian Plains, the Frankish poets sang the events of that momentous conflict, no hint of such song has reached us, unless it be the reflection in later songs of the terror with which Attila, the Scourge of God, and his hideous hordes of Asiatics had inspired the inhabitants of Gaul, in common with the whole Roman and Teutonic world. It must not however be forgotten that the chief who led his Franks to the help of Aetius against the Huns has given his name to the dynasty of which his grandson Clovis is regarded as the founder. And if the theory be correct which connects a brother of Merovæus with the Alberich of the German Epic, it becomes all the more impossible to believe that the hero who took part in the memorable defeat of Attila should not be celebrated in contemporary epic song. But with the name of Childeric, the father of Clovis, is connected the first Frankish song of which we have any record. It has been splendidly demonstrated by RAJNA that the chronicles which relate the history of the time contain the reflection of a poem of which Childeric was the hero. The same critic has shown that the chronicle which reflects the most complete form of the legend of Childeric follows a version of that legend containing modifications which date from the end of the sixth century. But the legend was doubtless developed from songs contemporary, or nearly so, with the events which gave rise to them. The legend narrates that Childeric had incurred the hatred of his subjects by his shameless and dissolute conduct, and a plot was formed for his assassination. The king, receiving news of the plot, resolved to save himself by flight. He left behind him a faithful friend, a certain Widomachus whom he had once rescued from captivity among the Huns, and who promised to communicate with him when he might safely return to his kingdom. The Franks chose the Roman Egidius to be their king, and the crafty Widomachus persuaded the new sovereign to impose upon his subjects a series of vexatious

*This paper is designed to summarise the results of recent researches as to the origin of the French National Epic, especially those of PRO RAJNA ('Le origini dell' epopea francese,' Florence, 1884).

taxes, each heavier than the last. Though these were submitted to with patience, Widomadus represented to the king that the outrageous haughtiness of the Franks could only be effectually quelled by the death of several of their number. This advice having been acted upon, Widomadus secretly reproached the Franks with their base and pusillanimous submission to the Roman's tyranny, whereupon they resolved to endure it no longer, and recalled their rightful king from exile.

Such is the outline of the song which was still sung of Childeric in the seventh century, and which was doubtless already in existence (in some kindred form) at the end of the fifth century.

The reign of Clovis, Childeric's son and successor, is an important epoch in the literary, as in the political, history of the Franks. That his marriage with the Burgundian princess Clothilde was celebrated in song is more than probable, but more important than the marriage itself was the apparently insignificant fact that Clothilde had embraced the Catholic faith, whereas her people, in common with the Visigoths, had adopted the creed of the Arian missionaries who had effected their conversion. Thus, when Clovis with his warriors submitted to the rite of Christian baptism and professed the faith of his Burgundian bride, the Franks of the Seine-basin became the sole representatives of orthodoxy in Gaul, while the Catholic clergy, from the Loire to the Pyrenees and throughout the fertile provinces watered by the Saône and Rhone groaned under the heresy of their Visigoth or Burgundian conquerors. The war with the Burgundians was a war of revenge, but when, after the subjugation of Burgundy, Clovis marched to the conquest of the Visigoths, it was in his capacity as champion of the Catholic faith. And when, by the gradual extension of God's kingdom and his own, he had made himself master of the greater part of Gaul, his mission received the imperial sanction of the Byzantine Anastasius, who conferred on him the insignia of consular dignity, thus identifying the conquering Frank in the eyes of the subject Gallo-Roman with the old Empire which

the heretic Burgundian and Visigoth had so long and wickedly usurped.

The influence of these events upon the character of the Frankish epic was perhaps not less great than their influence upon the late history of the nation. The reign of Clovis marks the period from which the traditional songs gradually began to assume that Christian character for which many of the extant poems are so conspicuous, and which rings forth so prominently and triumphantly in the prologue of the Salic Law. In their literature, just as in their history, the Franks stood out ever more and more clearly as the western champions of the Catholic faith, until history shows us successive Popes placing themselves under the protection of Frankish armies, and a Frankish king crowned emperor in Rome. Meanwhile the genius of legend is developing the gems of history into a splendid efflorescence of Christian epic song. Of the four sons of Clovis who divided the empire at their father's death, one at least was destined to survive in the poetic traditions of his race, and indeed to exercise a more or less direct influence on the literature of three great nations. It is certain that the Thuringian wars of Theoderic were celebrated in Epic song, but it is also this 'Chlodowig,' this son of Clovis, whose adventures are found recorded under the name 'Floovant' in a French poem of the twelfth century, and who with his illustrious son Theodebert (Wolfdietrich) enjoys a second and collateral glory as the Hugdietrich of the German epos. But there is an incident of Theoderic's reign which is especially interesting as throwing light on the comparative study of Teutonic literature. The chroniclers narrate a descent of freebooting Danes upon the littoral province adjoining the estuary of the Rhine.

The Vikings had plundered the settlements of the *Hatuarii* and had mostly regained their ships, when the king's son Theodebert arrived with an army, killed the Danish chief Chocilaicus, who had not yet reëmbarked, and, himself taking ship, defeated the plunderers and regained the stolen booty. A Latin treatise '*De Monstris et Belluis*,' composed some four centuries later, contains a reference to the

gigantic stature of a certain Hinglaucus King of the Geats who was slain by the Franks. It is difficult not to recognize in this reference the reflection of a Frankish song in which the triumphant warriors of Theodebert exaggerated the strength of the vanquished foe. But a further argument in favor of the supposition that the conquering Franks celebrated this victory in song, is the fact that the epic tradition of the conquered Geats has preserved a record of the battle, which record is incorporated in the extant version of the old English *Beowulf*. The English epic records an expedition of the hero's maternal uncle Hygelac King of the Geats to the coasts of Frisia, where they were defeated by Frisians, Franks and Hatuarii. The events recorded in *Beowulf* and in the Latin chronicles of the Franks are obviously one and the same; and it must be regarded as highly improbable that the conquering nation, imbued as it already was with the spirit of epic song, should not have celebrated a battle which found a place in the epic traditions of the vanquished.

The Saxon wars of Clotaire I, destined a few years later to rule as sole king over the whole of that empire which he had at first shared with the other sons of its founder, also found a place in the traditions of Frankish national poetry. There is some probability that Saxon songs referring to the events of these wars are reflected in the account of at least one Frankish chronicler; but, be this at it may, there is the most direct evidence to show that the Franks themselves celebrated Clotaire's Saxon wars in epic song. The evidence only points indeed to the existence of these songs at the end of the seventh century, and we find them then substituting for the son of Clovis another Clotaire, father of the illustrious Dagobert; but this substitution of more recent heroes in the place of those more remote is a common phenomenon of epic tradition, and it has been ably demonstrated by RAJNA that the Saxon wars which formed the subject of these songs were none other than those which history attributes to the first Clotaire, youngest son of the great Clovis and brother of Theoderic. RAJNA has also advanced the hypothesis that Caribert, son of this same Clotaire, has left a trace in the Florent (Clotar-ing?) of

an extant fourteenth-century poem, and is also connected by the links of oral and poetic tradition with the Girbert of a thirteenth century composition.

The history of the latter half of the sixth century presents a loathsome record of crime and bloodshed unrelieved by any redeeming feature. But this period was an epoch of vital importance in the development of the epic poetry of the Franks. It is established that by the end of the sixth century the vast majority of the Frankish nation had adopted the language of the conquered Gallo-Romans. The attainment of this result was of necessity preceded by a bilingual period during which the Franks were gradually discarding the old language for the new. And during this bilingual period—doubtless of no inconsiderable length—none of the Franks could have a more complete and ready command of both tongues than the wandering minstrels, equally at home in the most German portions of Austrasia and the least Germanised districts of western Neustria. The epic inspiration throbbed in every vein of the Frankish minstrel, and the soul's song would not be checked because it found a new language on the minstrel's lips. He sang because he could not but sing, because his father had sung before him, little dreaming that his song was the birth of a great national literature. But so it was, and the splendid literature of mediæval and of modern France owes its first origin to the epic traditions of those warrior tribes from whom, and not from the more numerous Gallo-Romans, the French people has not unfitly taken its abiding name. Translation may have preceded, and doubtless accompanied, spontaneous composition in the new tongue, but there was a special stimulus to original composition. In Neustria, where the vast majority of the people were Gallo-Romans, unacquainted with the Frankish tongue, successive kings could not but wish that their own praises as well as those of their ancestors should be sung in a language intelligible to the whole population.

That the epic traditions which formed the subject-matter of all this poetry have left no definite traces in the writings of later chroniclers is not surprising; for these chroniclers, ecclesiastics as they invariably were, would not

deign to gather material from oral traditions when they had at their disposal the detailed history of the celebrated Gregory, Bishop of Tours, who himself played no unimportant part in many of the events recorded in his writings. Nor is it a matter for astonishment if we cannot recognise any of these songs in the vast mass of Frankish epic poetry which is preserved to us, for it is the wont of the legend to transform the records of the distant past while incorporating with them the traditions of more recent epochs. Thus we have already seen that the songs of the seventh century still preserved the impress of the Saxon wars of the first Clotaire, while attributing them to a king of the same name whose fame, together with that of his son Dagobert, was still fresh in the nation's memory. That these songs were sung in the Romance speech is beyond all doubt, and it must be remembered that the new tongue, already ripe for all the requirements of epic poetry, bore no resemblance to the language of our extant documents, in which the attempt to assimilate the popular speech to the Latin of written tradition resulted, as it only could result, in a most barbarous and deplorable jargon. It may be assumed that the national poetry underwent during the course of the seventh century a twofold and parallel development. In western Neustria, far removed from that border territory where the ancestral German speech had yielded little or not at all to the language of the Gallo-Roman, the Romance poetry enjoyed a comparatively free and independent growth, while the Austrasian kingdom saw the new song flourishing side by side with the older Frankish epic, and subject to its powerful and unremitting influence.

The political significance of the seventh century consisted in the decay of the power of Merovingian royalty after Dagobert, and the corresponding increase in the power of the Mayor. When the supremacy of Austrasia was established by the victory of Testry, it was Pepin of Héristal and not Chilperic the nominal king who appeared at the head of the victorious nation. And the growth of the Austrasian kingdom under Pepin and his successors was fraught with important results for the literature of the Franks as surely as for

their political history. A new flood of Germanic influence invaded the epos of the Romanised Franks. And to this renewal of communication with the German poetic tradition must be attributed the existence in extant epic poems of certain archaic conceptions such as the Germanic royalty of the song of Roland, conceptions which could not have survived the long degradation of the royal race which formed so marked a characteristic of the later Merovingian rule. The close relations existing between the immediate successors of Pepin of Héristal and the papacy did much to strengthen and define that militant Christian spirit which distinguishes the best of the songs that are presented to us—the same spirit which found its practical outlet in the glorious deeds of valor which saved Western Europe from the dreaded Mohammedan invader, and had its glorious apotheosis centuries later in the achievements of successive crusading armies.

The figure of Charles Martel was destined to occupy an important place in the epic poetry of France. His splendid victory over the Saracens at Poitiers was doubtless made the subject of many contemporary songs, and its memory may perhaps still be traced in some of the incidents of the Song of Roland. But it is interesting to note that certain traditions which in the later French epic are attached to Martel's more illustrious grandson, must have originally related to the victor of Poitiers himself, in whose history they have their only actual counterpart. This substitution of a later and more celebrated hero in the place of one more remote, has already been indicated as a common phenomenon in the development of epic poetry. But the confusion of these two heroes in the traditions of later generations becomes still more intelligible if we remember that the fathers of both bore the name of Pepin, and that they themselves were known generally to their contemporaries by the simple name of Charles. Of those epic poems which form what has been called the Charlemagne Cycle, two at least—those which claim to relate the birth and the youthful exploits of the great emperor—formed originally a part of the poetic tradition which had Charles Martel for its hero, while a large number of

isolated episodes in other poems point to the same process of epic substitution.

When Pepin the son of Martel and father of Charlemagne assumed the title and symbols of a royalty the powers and prerogatives of which were already his by inheritance, the change of dynasty left the unity and continuity of the Frankish epos entirely unimpaired. Just as the songs which celebrated Charles Martel had partly absorbed, partly ousted, the epic traditions relating to Dagobert, so the epic glory of Charles the Great at once absorbed and outshone that of his illustrious ancestor and namesake. The epos of the Merovingians and the Carolings is one and undivided. And the unity of the Romance epos is rendered the more conspicuous by a multitude of typical episodes which are common to every stage of its development, and the similar recurrence of which in the epos of Germany is an ever-present testimony to the antiquity and community of the origin of both. The genius of legend even undertook the task of effacing from the nation's memory that breach of dynastic continuity which had no counterpart in the development of the national poetry. By a fiction dear to the kings of the second race, the epic songs affirmed the descent of Pepin from a scion of the ancient Merovingian stock; and the descendants of Pepin were so far from glorying in an act of usurpation that a theory of genealogy was seriously propounded which established a relationship of blood between the new dynasty and the old.

The Frankish epos was no artificial product of isolated and independent poets, but the spontaneous outburst of the national soul in song. And we have reached a period of Frankish history calculated above all others to exalt the nation's enthusiasm and inspire the nation's poetry. In the reign and achievements of Charlemagne the most ambitious dreams of a masterful race had their full realization, the floating ideals of a people's poetry found a perfect and glorious embodiment. In the legend, as in history, the almost superhuman form of Charlemagne was destined to dwarf all others into insignificance. The Charlemagne of tradition gathered glory with the permanence of his own personal splendor. The poets still sang the deeds of Clovis, of

Dagobert, and of Charles Martel, but for the names of the traditional heroes they substituted that of Charlemagne.

Nor can we wonder that the great emperor thus supplanted all his predecessors in the poetic tradition. The annals of his reign seemed one long story of unbroken conquest; Italy, Spain, Pannonia, Saxony were but so many Frankish provinces. The Emperor of Constantinople was the sworn ally of Charlemagne, and the great Oriental potentate Haroun-al-Raschid sent him rich presents by his ambassadors. But the fame of Charlemagne did not depend alone upon his brilliant and extensive conquests. He was as great by his legislation as by his military achievements. And above all he was the acknowledged champion of western Christendom, and it is in this light that the best epic traditions are wont to represent him. His great life-dream was the moulding of Western Europe into one vast empire whose limits should be identical with those of a united Catholic Church. The Frankish minstrels delighted to sing of the victories of the Christian Charlemagne over the heathen Saracens of Spain or the infidel barbarians of Saxony and of Pannonia. And most impressive of all was the solemn coronation of the Frankish king at the hand of God's vicar on earth, in the capital of that vast empire whose glorious traditions were thus revived once more after three centuries of bitter humiliation.

There is abundant evidence that the epic legend of Charlemagne was already forming during the great emperor's lifetime. And of the poetry which remains to us it seems more than probable that the 'Chanson de Roland' had its first phase in epic songs chanted by minstrels of the Marches of Brittany at a period not far remote from the historic incidents of Charlemagne's wars against the Saracens of Spain. With Charlemagne we reach a determinate period in the development of the Frankish epos, or rather in its earlier or monarchic stage, as contrasted with the later poems, which reflect the disorders of growing feudalism. Charlemagne becomes the central figure of epic song. Its central and dominant theme is the triumphant conflict of Christian armies with vast successive hosts of unbelievers—all

identified indiscriminately by the poetic tradition with those Saracen invaders from the terror of whose advance Europe had been twice saved by heroes of Frankish race.

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SIMPLE, SENSUOUS, AND PASSIONATE.

In the interest of exact scholarship it may be worth noting that the passage of MILTON's "Tractate on Education" in which the study of poetry is recommended, has been very commonly misquoted. The following instances are a few from many that could be cited:

"Speaking of poetry, he says, as in a parenthesis, 'which is simple, sensuous, passionate.'" (COLERIDGE, 'Lit. Remains' vol. 2, p. 9.)

"Poetry, he had said long before, should be 'simple, sensuous, impassioned.'" (PATTISON, 'Milton' in "English Men of Letters Series," p. 189.)

"Milton, in a phrase often quoted of late, insists, among other things, that poetry should be impassioned. His full statement is that poetry should be 'simple, sensuous, and impassioned.'" (EVERETT, 'Poetry, Comedy, and Duty,' p. 51.)

"Or else they simply predicate certain qualities of poetry,—as that it is 'simple, sensuous, and impassioned.'" (GUMMERE, 'Handbook of Poetics,' p. 4.)

The passage from the "Tractate" reads as follows:

"And now, lastly, will be the time to read with them those organic arts, which enable men to discourse and write perspicuously, elegantly, and according to the fittest style, of lofty, mean, or lowly. Logic, therefore, so much as is useful, is to be referred to this due place with all her well-couched heads and topics, until it be time to open her contracted palm into a graceful and ornate rhetoric, taught out of the rule of Plato, Aristotle Phalereus, Cicero, Hermogenes, Longinus. To which poetry would be made subsequent, or indeed rather precedent, as being less subtle and fine, but more simple, sensuous, and passionate. I mean not here the prosody of a verse, which they could not but have hit on before among the rudiments of Grammar; but that sublime art which in Aristotle's Poetics, in Horace, and the Italian commentaries of Castelvetro, Tasso, Mazzoni, and others,

teaches what the laws are of a true epic poem, what of a dramatic, what of a lyric, what decorum is, which is the grand masterpiece to observe."

It will be noted (1) that MILTON says "passionate" not "impassioned"; (2) that the three qualities named are used to characterize poetry not absolutely but in comparison with logic and rhetoric.

A few words may be added on the meaning and value of the so-called 'Miltonic canon.'

The line of thought followed in the "Tractate" is, briefly, as follows: The young men are first to acquire knowledge, secondly to learn to express themselves. First, therefore, MILTON would have them instructed in the useful arts, sciences, languages, etc., and secondly he would have them study what he terms "the organic arts," that is, logic, rhetoric and poetry. In arranging the order of studies he begins by making poetry follow logic and rhetoric, but upon second thought gives poetry the precedence of rhetoric (and perhaps of logic). Of logic only so much is to be studied "as is useful," that is, of practical value in disputation and the arrangement of discourse. As for the rhetoric, since that is treated as though it were a species of logic, we may assume that MILTON had in mind the rhetoric of prose, mainly or entirely. This being the case, he would naturally turn to poetry as a distinct branch of study. As appears from the last sentence of the passage, the features of poetry to which MILTON desires especial attention to be paid are: (1) The laws of the different poetic organisms: (2) Decorum, perhaps equivalent to style. That is, he would have the study of what may be called the higher rhetoric—the æsthetics of poetry, or the study of poetry as a fine art—precede the rhetoric of prose (and logic?).

As my parenthesis suggests, we are left in doubt whether MILTON intended to place the study of poetry before the study of logic or after it. On the first supposition we get a hint of the antithesis of poetry and science that COLERIDGE proposed; on the second, a hint of the antithesis of poetry and prose that COLERIDGE denied. Whichever be the correct interpretation of the passage, the precedence is given to poetry on the ground that

when set over against the other term or terms of the comparison, poetry is found to be less subtle and fine—that is, not to demand so intense application of the reasoning faculties; and more simple, sensuous and passionate—that is, to appeal more directly to imagination and feeling.

What MILTON offers us in this passage is then, precisely, an enumeration of those qualities of poetry by virtue of which the study of the latter as a fine art is entitled to precede the study of the rhetoric of prose (and perhaps the study of logic) in the education of youth.

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PRACTICAL PHONETICS

The Secretary of the Phonetic Section of the Modern Language Association has addressed the following circular to the members of the Section, and would further be especially glad to receive answers to his questions from all others who are interested in the subject. Blanks will be furnished on application. Those who have already received the circular but have not yet returned it with answers, are requested to consider this notice as a friendly reminder.

DEAR SIR:—You will confer a great favor by answering, on this paper, the following questions, and returning the sheet, as soon as possible, to C. H. GRANDGENT, 19 Wendell St., Cambridge, Mass. In making your answers, please bear in mind that it is your own unstudied speech, and not a dictionary pronunciation, that is of scientific interest.

1. In your natural pronunciation of the word 'here' does the *e* sound nearly like *ē* in 'heat'? nearly like *ɪ* in 'hit'? half-way between *ē* and *ɪ*? To get a correct idea of the sound, stop short in the middle of your pronunciation of the word.
2. In your natural pronunciation of the word 'there' does the *e* sound nearly like *ē* in 'then'? nearly like *ā* in 'than'? half-way between *ē* and *ā*? Do you make a great distinction between 'then' and 'than'?
3. In the words 'borough,' 'Burrage,' 'burrow,' 'courage,' 'current,' 'curry,' 'flurry,' 'furry,' 'hurry,' 'Murray,' 'squirrel,' 'thorough,' 'worry' do you pronounce the accented vowel *ē* (as in 'hurt')? or *ā* (as in 'hut')? Mark with a cross the words in which you pronounce *ē*.
4. When you pronounce 'bard' and 'bird' very quickly, which of the two vowels sounds more like that of 'bud'?
5. When you pronounce 'hot' and 'hurt' before a mirror, does the opening of the mouth appear to be the same as for 'heart,' or does it seem to be narrower from side to side? 'Hot': same? narrower? 'Hurt': same? narrower?
6. Which of the two vowels, that of 'caught' and that of 'cart,' sounds, in your pronunciation, more like the vowel of 'cot'?
7. Is *o* (as in 'whole') or *ā* (as in 'all') your pronunciation of the accented vowel in 'bore,' 'core,' 'door,' 'oar'? in 'chorus,' 'flora,' 'Nora,' 'story,' 'tory'? in 'blower,' 'lower'? in 'flooring,' 'gory,' 'roarer,' 'storage'?
8. In your natural pronunciation do you make any distinction between 'born' and 'borne'? 'coarse' and 'course'? 'court' and 'caught'? 'ford' and 'afford'? 'fort' and 'fought'? 'forth' and 'fourth'? 'hoard' and 'horde'? 'hoarse' and 'horse'? 'morn' and 'mourn'? 'Morse' and 'moss'? 'sort' and 'sought'? 'source' and 'sauce'? If so, write over each word the distinguishing sound or sounds, using *o* for the vowel of 'whole,' *ā* for that of 'all,' *rr* for the consonant *r*, and *r* for *r* pronounced as a vowel.
9. When you say 'bowie' quickly, does it sound nearly like 'boy'? or is the *o* in 'boy' like *ā* in 'ball'? or like *ō* in 'bob'?
10. Write each of the words 'poor,' 'sure,' and 'your' opposite the vowel that most resembles its *oo*, *u*, or *ou*:—
 *oo* in 'pool.'
 *ā* in 'pull.'
 *o* in 'whole.'
 *ā* in 'all.'

Your name

Place where pronunciation was formed.....
Local or other influences that have altered
pronunciation since childhood.....

C. H. GRANDGENT, *Secretary*.

CAMBRIDGE, Oct. 20, 1890.

NOTES TO MEYER-LÜBKE'S TREAT-
MENT OF VOWELS IN PICARD.

In his 'Grammaire des langues romanes,' vol. i, §55, MEYER-LÜBKE makes the following observation:

"Le passage spontané de *ü* à *æ* est plus restreint [than the passage of *ü* to *i*] et n'a été constaté jusqu'à présent qu'en France. Il paraît se rencontrer principalement en Picardie et en Bourgogne..... Il m'est impossible de dire quelle est actuellement l'extension de ce phénomène en Picardie."

The extension of the phenomenon over what is known as Picard territory is difficult to ascertain, because in a part, at least, of this territory the two forms (*ü* and *æ*) exist side by side. *Fæm* (FUMO), *küllær*, *læn* (LUNAM), *plæm*, etc., are heard in the cantons of Villers-Bocage, Acheux, and the northern parts of the cantons of Corbie and Boves in the Department of the Somme; and the western boundary of *æ* is the railway line between Doullens and Amiens. But even in these cantons *ü* is heard more frequently than *æ*. The latter sound is not heard in any part of the Santerre, that is, the high plateau between the river Somme on the north and the river Aure on the west.

The forms *plæmes*¹ (i, 24) and *fémier* (I, ii, 35) are found in CRINON'S 'Satires,'² but these are probably inaccurate transcriptions, as they are not justified by the patois in the neighborhood of Péronne. The southern limit of *æ* is a line drawn between Boves and Cambrai. Also at Arras, as MEYER-LÜBKE states, *ü* predominates, although *æ* is heard. But in the Wallonian, FORIR, VERMESSE and SIGART give only the forms with *eu* (pron. *æ*) for the following words: *leunn* (FORIR, 'Dict. Lièg.-fran.' s. v.); *leumer* (VERMESSE, 'Dict. du Wall.', s. v.), *leumière* (*ibid.*), *leumerotte* (*ibid.*), *leunette* (*ibid.*), *pleume* (*ibid.*), *pleu-*

mache (*ibid.*), *pleumer* (*ibid.*), *pleumette* (*ibid.*), *pleumer* (SIGART, 'Dict. du Wall. de Mons,' s. v.).

This *æ* is thus found in only a small part of the Department of the Somme, and in that part of it which stretches toward the Wallonian; and even in this part where it is found it is not at all common. It is natural to suppose, therefore, that it, too, came into the cantons mentioned above through the Wallonian or some of the other eastern dialects. As the literary documents of this part of the Somme end with the time when the drama ceased to flourish there, it is impossible to tell how long the *æ* has existed in this region.

MEYER-LÜBKE states (I, 80) that the condition necessary for this passage of *ü* to *æ* in the central dialects is that it should come before a final nasal. The same is true of the valley of the Gadera. But in Wallonian *u* passes to *æ* before *r*. This passage of *ü* to *æ* is a change from a closed vowel to a half-open one, and such a change could most readily take place before an open consonant, and hence, in any dialect, more readily before *r* than before *m* or *n*. There is also the authority of JEAN LEFEVRE³ for stating that *ü* before *r* in his time rhymed with *æ*. Such words as *meur*, *seur*, *heur*, common to the French dialects of the sixteenth century, and the whole series of words ending in *-eur* from Latin *-ōrem*, would also give an impulse, through the workings of the process of analogy, to a change from *ür* to *æ*.

From this it may be inferred that the dialects such as those of the centre have borrowed those words in which the change takes place before *m* or *n* from dialects in which the change occurs before *r* and in which it afterward extended to *ü* before *m* or *n*; as in the Wallonian and other dialects of the East.

With regard to another dialect peculiarity MEYER-LÜBKE⁴ remarks:

"De même que *ni* passe à *nî*, de même *nû* passe à *nû* à la Hague: *nû* (*nullus*), *mû* (*murus*), partic. *venû*, *venûe*. Dans l'Est où

¹ 'Satires Picardes' par HECTOR CRINON. First ed., Péronne, 1863.

² Roman figures refer to the number of the satires.

³ 'Dictionnaire,' Dijon 1572, cited by MEYER-LÜBKE I, 81.

⁴ 'Grammaire des langues romanes,' I, 83.

apparaît toujours *i*, *ü* n'a pas été constaté jusqu'à présent."

In a part of the Department of the Somme final *i* and *ü*, from Latin *i* and *u*, have both the same half-nasal sound *ẽ*, which is produced by only partially closing the nasal passage in the pronunciation of French nasal *ẽ*. This sound is heard in the pronunciation of all past participles from Latin past participles ending in -ITUM and -UTUM, and also in certain other words, such as *loĩẽ* (L. LECTUM), *prũ* (PRETIUM), *pẽ* (PECTUS) *dẽpẽ* (DISPECHUM), *ẽkrũ* (SCRIPTUM) *nũẽ* (NOCTEM), *nũẽ* (NOCET), *ẽwẽ* (COCTUM), *fẽ* (FOCUM), *zũ* (JOCUM), *ljũ* (LOCUM), and many others in which the *ẽ* is not derived from an original final *i* or *u*. The half-nasal sound is heard in the cases mentioned, in the following parts of the Somme:—On the south of Amiens beginning with Sains, and on the south-east in the Canton of Boves and Moreuil, and the Canton of Corbie as far south as Rosières. In the Cantons of Villers-Bocage and Acheux there is a slight nasal sound in these cases, but not nearly so strong as in the district south of Amiens.

This change from the pure vowels *i* and *ü* to the semi-nasal sound *ẽ* has been brought about by a careless articulation of the final element. In the production of the pure vowels *i* and *ü* the muscles in the front of the mouth are brought into special action; whereas, in the production of this semi-nasal sound, there is only a slight tension of the muscles between the mouth and the nasal cavity: the origin of this sound is due, therefore, to the law of least action.—If the sound existed in the Old Picard, it does not seem to have been indicated in the texts preserved.

There appears to be a corresponding nasal sound in similar cases, but of comparatively rare occurrence, in the Burgundian dialect, which is found denoted by the addition of a final inorganic *n* in the 'Noëls bourguignons' of BERNARD DE LA MONNOYE: *venum* (p. 4), *nainin* (p. 6), *venun* riming with *comun* (p. 16)—examples which here may be due to the preceding nasal element.

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CHAUCER.

Chaucer: The Prologue, The Knightes Tale, The Nonne Preestes Tale. Edited by Rev. RICHARD MORRIS, LL. D. A new edition with collations and additional notes by the Rev. WALTER W. SKEAT, Litt. D. Oxford: 1889. 8vo, pp. lxii, 262.

The use of this admirable little book in the class-room has constantly revealed to the reviewer commendable improvements upon the much-used edition of Dr. MORRIS. It is a pleasure to praise the little volume. We have here Prof. SKEAT's mature opinion upon many interesting questions of text and interpretation. Of course, it will be easy to accuse him at different points of saying too much or too little, and occasionally to disagree with him; but the burden of proof must rest upon the critic, both as to the correctness and as to the need of any changes suggested.

The writer has not access to sufficient library apparatus to criticize the book at all points, nor is he personally qualified for that task. For these reasons, some topics will be touched lightly, or not at all.

The choice of the Ellesmere MS. as the basis of text is abundantly justified by Prof. SKEAT. The plan of giving in foot-notes "all the variations from the Ellesmere MS. that are of any importance," is a very great improvement in this edition. Prof. SKEAT's citations of the Harleian MS. cannot be trusted, however, as he himself tells us in the *Academy* of April 19. His book gives l. 798 in the "Knightes Tale" in the form,

"In his fighting were as a wood leoun,"

because the Hl. has *as*, though the other six MSS. omit it. But the Hl. *hasn't* any *as*; Prof. SKEAT has trusted to Dr. MORRIS's text for his information. The line seems to be, so far as MS. authority goes, a nine-syllable line beginning with an accent. Lines of this sort are accepted by Prof. SKEAT, but are pronounced "impossible" by Prof. LOWELL ('My Study Windows').

The printing of the notes in plainer type, the supplying of the line-numberings and captions of the Six-Text edition in addition to the consecutive numbering of the lines of each

piece, and the Index of Proper Names, are all important improvements in this new edition. For them the reviser deserves hearty praise.

I shall confine myself, for the most part, in the treatment of details, to the first 300 lines of the Prologue. I shall also offer a few suggestions as to questions of interpretation. I have before me, besides the edition of the "Prologue" under review, CARPENTER'S ('English of the Fourteenth Century'), WILLOUGHBY'S (Blackie & Son, London), and a condensed TYRWHITT (Appleton & Co., 1856).

Ll. 4-6. The note is undesirable in a textbook. The parallels are neither close nor important. Such citations teach pupils to disregard the notes.

L. 8. The figure of a portion of the zodiac is a great help.

L. 14. Dr. MORRIS'S unsatisfactory interpretation of *ferne* as "ancient" is given up.

Ll. 17, 18. Prof. SKEAT adds a condensed statement concerning CHAUCER'S use of rimes of this kind (*seke*: *seke*). Shall we call this usage Grammatical Rime, Identical Rime, Perfect Rime (GUMMERE), or what? *Rührender Reim* seems unfitting, and is hardly translatable. Prof. TEN BRINK speaks simply of rimes "mit gleichem consonantischem Anlaut."

L. 48, *thereto*. The first citation of this word in the meaning *besides*, *also*, both in SKEAT and CARPENTER, is l. 153. I take it to have that meaning here, and *hadde riden* to mean *had ridden abroad*.

Ll. 51-65. The geographical notes are much improved, and seem to be entirely clear and sufficient.

L. 76. *habergeoun* is called "etymologically an augmentative" but "practically a diminutive" of *hauberk*. SKEAT'S Dictionary says nothing of this. The suffix usually has no force either way, I think. If *saloon* and *muskatoon* are augmentatives, *minion* and *habergeon* are diminutives (MÄTZNER, 'Gram.' i, p. 509).

L. 83. An explanation seems to be called for of the adjective in "*of evene lengthe*" = of proper height.

Ll. 101-117. Robin Hood, too, was a *yeoman*, was clad in green, and was wonderfully ex-

pert with the bow. In him, however, the yeoman was sometimes lost in the outlaw. Here, of course, he is unlike CHAUCER'S law-abiding "forester."

"I shall you tell of a good yemàn,
His name was Robyn Hode,"

"A Lytell Geste of Robyn Hode."

"There's some will talk of lords an knights,
And some of yeomen good,
But I will tell you of Will Scarlock,
Little John, and Robin Hood."

"Robin Hood's Delight."

L. 107. I can think of three possible meanings for this line:—

1. His arrows did not fall short of the mark (drouped noght . . . lowe) because they were badly feathered (with fetheres). (CARPENTER.)

2. His arrows did not droop in their flight because of inferior feathers (lowe=inferior).

3. His arrows did not fall (drouped noght) with the feather-end down (with fetheres lowe).

The last of these interpretations (first suggested to me by a pupil) is the one that I prefer. It makes the statement specific and technical.

Ll. 124-6. Prof. SKEAT corrects the misleading comments of WRIGHT and TYRWHITT, retained from the old edition, in a new paragraph which is perfectly clear and adequate. I wish, however, that these citations had either been dropped entirely or put at the end of the note. Pupils do not always read the whole of a long note, and even when they do, it is often the first idea given them that they remember.

L. 134, *sene*. MORRIS'S Introd. called this a "*gerundial infinitive*." Prof. SKEAT corrects this, citing instead *to sene* of "Kn. Tale," l. 177.

L. 141, *digne*. The pronunciation of *gn* is not explained in Mr. ELLIS'S account of CHAUCER'S Pronunciation in the Introd. to the "Man of Lawes Tale" (Clarendon Press). HORNING says of such words (BARTSCH and H., 'La Langue et la Litt. Franç.'), "Y issu de *g* a mouillé l'n." I suppose this to be CHAUCER'S pronunciation.

L. 151, *pinched* appears in the Glossary as *y-pinched*.

L. 152. Is it not possible that CHAUCER and other Middle English and Elizabethan writers mean by *grey* eyes what we would rather call *blue eyes*?

"Her hair is auburn, mine is perfect yellow :

Her eyes are grey as glass, and so are mine":

"Two Gentlemen of Verona." iv, 4, 194-7.

L. 164. Prof. SKEAT's new note is just what was needed.

L. 169. "*And when he rood, men mighte his brydel here*

Ginglen in a whistling wynd . . ."

It is especially important that all of the English modal auxiliaries should be carefully explained, either in the Notes or the Glossary. These are the slipperiest words in the entire Middle English vocabulary. Since *may*, *mighte* is not explained, pupils are sure to lose the exact force of this line, namely: "one *could* hear his bridle."

Rood. Prof. LOUNSBURY says that with CHAUCER "*gan* was regularly the singular of the preterite, *gunnen*, *gunne* or *gun*, the plural; and the same statement may be made as to his use of *schal*, 'shall,' and *schullen* or *schulle*." ('Hist. Eng. Lang.,' p. 273). This gives pupils a false impression. In the "Prologue" alone, *ryden* shows the entire Old English ablaut completely preserved. (LL. 27, 45, 48, 57, 102, 169, 328, 390, 541, 622, 669, 774, 780, 803, 825 pret. pl., 855, 856 pret. pl.).

L. 179, *cloisterlees*. This unsatisfactory change from the accepted text is against the consenting testimony of six MSS. *Cloisterlees* is too regular in its formation and too transparent in its meaning to call for the explanation given in l. 181.—The note begins with *reccheles*, a word not in the text.—Why is the well-attested *reccheles* especially unsatisfactory? If the word be taken to mean "regardless of the laws of his order" (CARPENTER), then "out of his cloistre" would naturally mean "habitually, or improperly out of his cloister." Surely a monk's recklessness would be very apt to show itself in this way.

L. 187. *As Austin bit*. MORRIS, SKEAT, and WILLOUGHBY all understand this to mean St. AUGUSTINE of Canterbury. The following citation from CHAMBERS'S Encyclopædia under "Augustines, or Augustinians" indicates some of the reasons why I think the reference must be to St. AUGUSTINE of Africa:—

"Whether St. Augustine ever framed any formal rule of monastic life, is uncertain; but

one was deduced from his writings, and was adopted by as many as 30 monastic fraternities."

L. 196. This line well exemplifies the original idiom from which, with a change of meaning, our English pluperfect tense-phrase was developed.

L. 230. He may nat wepe although him sore smerte.

Men moot yeve silver to the povre freres.

Because *may* is not explained in Glossary or Notes, no pupil is likely to get the full force of this most delicate bit of satire. "He *cannot* weep . . . One *may* give silver, etc."

L. 236, *rote*. The old edition explains this as "a kind of harp." Prof. SKEAT says "a kind of fiddle." His Etymological Dictionary gives authority for this view, but the origin of the word favors the old explanation. GASTON PARIS says of the Breton bards, "leur instrument ordinaire était la *rote*, sorte de petite harpe" ('La Lit. fr. au moyen âge').

L. 239. *Therto he strong was as a champion*.

"One of the most curious retainers of the Bishop [of Hereford, Richard de Swinfield], was Thomas de Bruges, his champion, who received an annual salary that he might fight in the prelate's name on occasion of any lawsuit which might be terminated by judicial duel." 'Eng. Wayfaring Life in the Middle Ages.' J. J. JUSSELAND; translated from the French by LUCY TOULMIN SMITH. N. Y. and London. G. P. Putnam's Sons. 1890.

L. 248, *sellers of vitaille*. It is most satisfactory to understand *sellers* as *givers*, with CARPENTER. Old English usage suggests this interpretation, and STRATMANN gives *sellen* as *tradere*, *vendere*.

L. 251, *vertuous* means *efficient in prosecuting his calling*. Cf. l. 4.

L. 262. Of double worsted was his semi-cope,
That rounded as a belle out of the presse.

1. "That kept its shape round as a bell in a press or throng" (CARPENTER).

2. That came out of the *clothes-press* as round as a bell.

3. "A bell fresh from the mould" (WILLOUGHBY). I prefer this explanation.

L. 276. Does *for any thing* mean *against any enemy* (MORRIS and SKEAT, in substance)? or *at any cost, at all hazards* (CARPENTER)?

L. 281. "So respectably did he order his

bargains . . ." (SKEAT). "So steadily did he . . ." (MORRIS and WILLOUGHBY). CARPENTER'S note seems to me better than these: "So stately was he in his demeanor in his bargains, and in making his arrangements for borrowing money."

L. 325. "Also he could make a good plea, and draw up a legal paper." CARPENTER'S explanation disregards the context. SKEAT gives none.

Ll. 396-7. "Better explained as alluding to a trick even yet in vogue, of drawing off a certain quantity from casks of wine or other spirits while in transit, and refilling them with water" (CARPENTER). CHAUCER'S humor is so *sly* here that it is hard to feel sure that we understand him exactly.

L. 400. The new note on this line is a desirable addition. I once heard two able CHAUCER scholars compare notes on the line. They were afraid that the poet's slyness covered some meaning which they did not see.

L. 402, *him bisydes* I take to mean 'in comparison with him.'

Ll. 419-421. The note says, "These are the four humours, hot, cold, dry, moist. MILTON 'Par. Lost' ii, 898." In his Dictionary, Prof. SKEAT knows nothing of this meaning of *humour*. There he follows TRENCH. That author ('Select Glossary,' and 'Study of Words') explains "the four 'humours' in a man" as "blood, choler, phlegm, and melancholy," but knows nothing of the meaning given here, although he speaks of that "strangest contradiction of all, 'dry humour.'" In the passage from MILTON, "Hot, Cold, Moist, and Dry" are the four elementary substances (so to speak), the complete confusion of which makes chaos. In the language of the poem, they are "four champions fierce," who "strive for mastery, and to battle bring their embryon atoms," while "Chaos" sits as "umpire."—The first stanza of DRYDEN'S "A Song for St. Cecilia's Day" represents the creation of the universe as consisting in the harmonious combination of "cold and hot and moist and dry" in obedience to the power of music.—CHAUCER'S form of expression, also, "*and* of what humour," makes it probable that the word *hu-*

mour does *not* refer back to the "hoot, or cold, or moiste, or drye" of the preceding line.

L. 719. *highte*. This word, the only relic in Middle English of the old medio-passive voice, should be fully explained. The Glossary is entirely inadequate.

It would be well to call attention to any words or meanings which survive as provincialisms, colloquialisms, or vulgarisms. Specimens of these are, *seke* (=ill, 17) *to reste* (30), *right* (as in *right fat*, 288), *I gesse* (82, 117, etc.).

There are many puzzling words and phrases in the "Prologue" which I cannot interpret. For example, I am in the dark as to the exact force of many words in ll. 309-330. Will not some reader of the NOTES give help to me and others?

The essay of Mr. ELLIS on CHAUCER'S Pronunciation which is in Prof. SKEAT'S edition of the "Man of Lawes Tale," should, it seems to me, be printed in this volume. The Professor himself may state the reason, namely: "that the beauty of his [CHAUCER'S] rhythm may not be marred by the application to it of that system of English pronunciation which is in use at the present day; a system which might be applied to the reading of Dante or Boccaccio with the same fitness as to Chaucer, and with a very similar result as regards an approximation to the sounds with which the author was himself familiar."

CHAUCER'S use of rime is nowhere treated. Attention should be called to the fact that the end of the couplet often does not correspond to any division in the sense, and that a poetical paragraph often ends in the middle of a couplet. Hence CHAUCER'S use of rime is *decorative* rather than *structural*. Yet we prefer his method to that of POPE. Prof. SKEAT probably intends to leave such topics entirely to the instructor.

The writer has had occasion to take up the "Prologue" with several classes very soon after he had considered with them in Rhetoric the argument of LESSING'S 'Laocoon.' How to reconcile CHAUCER'S success in the "Prologue" with LESSING'S doctrine concerning the laws of poetic description, is an interesting study. Such study helps one to see how near to failure CHAUCER'S path ran, and better

to appreciate his skill in the construction of the poem. I would suggest that Professor SKEAT take a few words upon this topic, in some future edition, from a recent volume of Professor TEN BRINK (*'Geschichte der Eng. Lit.,'* Band ii, Erste Hälfte). The whole book shows us the rare powers of the author at their finest. I cite a few sentences from the passage in question:—"Oberflächlicher Betrachtung könnte sie [diese Partie des Prologs, d. h. der Haupttheil] geeignet erscheinen, die von Lessing scharf gezogene Grenzlinie zwischen Poesie und bildender Kunst als eine mehr oder minder willkürliche zu erweisen. Wer jedoch genauer zusieht, wird finden, dass ein glücklicher Instinct Chaucer beinahe immer zu den seiner Kunst gemässenen Mitteln greifen liess. Er erzählt weit mehr, als er beschreibt, hält sich länger bei den Handlungen und dem Charakter als bei der äusseren Erscheinung seiner Helden auf, und auch da, wo er ausnahmsweise dieses Äussere in den Vordergrund stellt, haben die einzelnen Züge eine wesentliche symbolische Bedeutung, sollen uns die ganze Art und Weise des Menschen verdeutlichen."

Professor SKEAT deserves the thanks of all who teach CHAUCER for his work upon this little book, and I heartily give him mine. I have been free in finding fault, but I recognize that it is very easy to find fault, especially when one complains of omissions.

The freshness and charm of the "Prologue" are unailing. It is more than five hundred years since the Canterbury Pilgrims made their journey, and they were but "nyne and twenty in a campaignye," yet in them we study the whole world of living men.

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ENGLISH LITERATURE OF THE FOURTEENTH CENTURY.

English Writers. By HENRY MORLEY, LL.D., Vol. V. The Fourteenth Century. In Two Books:—Book II. London: Cassell and Co. 1890.

After a longer delay than usual we have volume v of Professor MORLEY's 'English Writers,' which was due eighteen months ago. Eighty of its three hundred and fifty pages are occupied with WYCLIF, and the rest with CHAUCER. Prof. MORLEY's study of WYCLIF is based chiefly on the work of LECHLER (2

vols., 1873), although he refers also to the important work of Dr. SHIRLEY in the Record Commission Series, 'Fasciculi Zizaniorum, or Bundles of Master John Wiclif's Tares with Wheat' (1858), collected by THOMAS NETTER, WYCLIF's opponent, and Inquisitor-General of England (1380-1430); to Mr. THOS. ARNOLD's edition, for the Clarendon Press, of 'Wyclif's Select English Works' (1871); and to Mr. F. D. MATHEW's edition, for the Early English Text Society, of the 'English Works of Wyclif hitherto unprinted' (1880). To these may be added for the student of Wyclif a little work, but a very useful one, that is omitted from Prof. MORLEY's list, 'Wyclif's Place in History' (1882), three lectures delivered before the University of Oxford by Prof. MONTAGU BURROWS in 1881. Prof. MORLEY has distinguished from the great reformer another JOHN WYCLIF who is sometimes confounded with him, who was most probably the Fellow of Merton College, Oxford, was vicar of Mayfield in Sussex, and died in 1383, a year before JOHN WYCLIF the reformer.

Prof. MORLEY treats WYCLIF's earlier years, his work as a reformer, discussing particularly his Latin works (from which his opinions are derived), his work as a teacher, and his later years. The student of literature is more interested in WYCLIF's English than in his Latin works, and especially in his translation of the Bible, made from the Vulgate and not from the original Hebrew and Greek, of which the great edition is that by FORSHALL and MADDEN (4 vols. 4to, 1850). "Except translations of the Gospels and of other parts of Scripture, made before the Conquest, and the versions of the Psalter, there were," says Prof. MORLEY (p. 61), "no translations of the Bible into English earlier than those known as JOHN WYCLIF's." Prof. MORLEY overlooks ORM's paraphrases of the Gospels (*circa* 1200), but these were doubtless unread and even unknown in the time of WYCLIF, so that the statement is virtually true. WYCLIF himself translated the New Testament, and NICHOLAS OF HEREFORD the Old Testament, even including the Apocrypha as far as Baruch iii, 20, from which point WYCLIF is thought to have completed it. But NICHOLAS OF HEREFORD adhered so closely to the Latin

idiom that JOHN PURVEY in 1388-89 revised the whole, giving a more English turn to the expression. Many copies of these translations were made, and thus a knowledge of Scripture was spread abroad, chiefly through the instrumentality of WYCLIF's "Poor Priests," "who went through towns and villages to spread the knowledge of the Gospel." WYCLIF has left us many English sermons and tracts, which were first made accessible by the works of Mr. ARNOLD and Mr. MATHEW. These constitute WYCLIF's contribution to the history of English prose, which may be said to begin with WYCLIF. Dr. SHIRLEY ('Fasciculi Zizaniorum,' p. xlv) calls him "the father of English prose," and says: "It is not by his translation of the Bible, remarkable as that work is, that Wyclif can be judged as a writer. It is in his *original tracts* that the exquisite pathos, the keen delicate irony, the manly passion of his short nervous sentences, fairly overmasters the weakness of the unformed language, and gives us English which cannot be read without a feeling of its beauty to this hour." Prof. BURROWS, too (*op. cit.*, p. 41), places WYCLIF "not only as the greatest figure in Oxford history, but, along with Chaucer, Shakespeare, and Milton, as one of the four men who have produced the greatest effect on the English language and literature." This being so, we are grateful to Prof. MORLEY for having popularized a knowledge of WYCLIF and his writings, but could wish that he had added to his chapter on "Wyclif as a Teacher" a discussion of his influence on the formation of an English prose style in this formative period of the language.

More than three-fourths of this volume is devoted to the study of CHAUCER and his works. Prof. MORLEY shows a loving appreciation of "the father of English poetry." In his view, "Only one writer since his time has arisen to his level, and he ran yet higher." Thus CHAUCER is ranked next to Shakespeare, and the whole tone of Prof. MORLEY's discussion is that of sincere admiration. Separate chapters are devoted to CHAUCER's earlier years, his earlier poems, "Troilus and Cressida," the "House of Fame," the "Legend of Good Women," his later years, minor works ascribed to CHAUCER, and the "Canterbury

Tales." Prof. MORLEY does not give his adherence to the later date usually assigned to CHAUCER's birth (1340), nor does he hold to the old one (1328), but adopts "as a conjectural birth-date 1332." This assumption colors Prof. MORLEY's view as to the date of some of CHAUCER's works, and in general we may say that he clings to the older views as to the date and genuineness of works once attributed to CHAUCER, but now denied to him by most Chaucerian scholars. The more recent discoveries of particulars relating to CHAUCER's life are duly recorded, and the Chaucer Society publications have been utilized in the revision of the older edition of 'English Writers.'

Among the earlier poems the "Romaunt of the Rose" is discussed, and the existing translation is denied to CHAUCER on the grounds stated by Prof. SKEAT in "his third edition of the 'Prioresses Tale, etc.,' reprinted as No. xiv of the 'Essays on Chaucer' published by the Chaucer Society." While Prof. SKEAT has convinced Prof. MORLEY that CHAUCER did not write the existing translation of the "Romaunt of the Rose," formerly printed among CHAUCER's works, he has not been equally successful in respect to the "Court of Love." Prof. SKEAT says ('Chaucer's Minor Poems,' p. xxxi): "Of all poems that have been falsely ascribed to Chaucer, I know of none more amazing than *The Court of Love*. The language is palpably that of the sixteenth century, and there are absolutely *no* examples of the occurrence in it of a final *-e* that is fully pronounced, and forms a syllable! Yet there are critics who lose their heads over it, and will not give it up." Prof. MORLEY assumes that the only existing MS. is a late transcript of CHAUCER's original poem, and says (p. 125): "Argument against Chaucer's authorship of 'The Court of Love' from the fact that it could not have come, just as we have it, fresh from Chaucer's hand, has, I think, no great force against the strong reasons for assuming Chaucer's authorship on evidence of its contents," thus following TYRWHITT; and he follows Mr. JEPHSON, in BELL's 'Chaucer,' in identifying "Galfride" with GEOFFREY OF VINSANF (p. 127, note), whereas Prof. SKEAT thinks "Galfride" is CHAUCER himself; but Prof. MORLEY

denies that a later poet would thus have referred to CHAUCER. A prose synopsis of the "Court of Love" is given, and the mention of Alceste and the Daisy is regarded as subsidiary evidence of Chaucerian authorship; but this imitation of the "Legend of Good Women" is just what a later poet would have been likely to make, and the argument may be reversed. Moreover, the argument from alteration of language in a late copy is a dangerous one. It is too broad and is incapable of limitation. One might reasonably ask, Why have we not the same alterations in the copies of the "Legend of Good Women" and the "Parlament of Foules" contained in the same MS. (Trinity College, Cambridge, R. 3. 19.)? (Cf. SKEAT's 'Chaucer's Minor Poems,' p. xlv, *ad fin.*). Prof. MORLEY abandons the "Craft of Lovers" and the "Remedy of Love," but leaves in question the authenticity of "Chaucer's Dream," of which he gives a full prose synopsis, but argues against its reference to the marriage of JOHN OF GAUNT and BLANCHE OF LANCASTER, as both SPUGHT and GODWIN assumed.

In this chapter is discussed also the "Parlament of Foules," that most beautiful of CHAUCER's minor poems. Prof. MORLEY adheres to the old view that it refers to the marriage of JOHN OF GAUNT and BLANCHE OF LANCASTER, and must therefore be dated in 1358. He attempts to controvert TEN BRINK's views as given in his 'Chaucer Studien' (1870), and here especially his view as to CHAUCER's birth colors his opinion as to the date and reference of this poem. While Prof. TEN BRINK gave good reasons for denying the reference of this poem to the above-mentioned marriage and for placing it at a later date, it remained for Dr. JOHN KOCH of Berlin to suggest the true reference, which was done in KÖLBING's *Englische Studien* and in the Chaucer Society Publications (1878). This was to regard the poem as written to celebrate the courtship of ANNE OF BOHEMIA by Richard II, and hence as belonging to the year 1381, or 1382, if written after the marriage. This reference and the year 1382 are adopted by Prof. TEN BRINK in the second volume of his 'Geschichte der Englischen Literatur' (first half, 1889). Prof. MORLEY mentions this reference and ascribes

its suggestion to Prof. WARD, but his work was published in 1880, two years after the publication of Dr. KOCH. It may be remarked, in passing, that neither Prof. WARD, Prof. SKEAT, nor Prof. MORLEY mentions Dr. KOCH in connection with this poem, although Prof. MORLEY refers to KOCH's essays in connection with other matters. The probabilities seem to me decidedly in favor of this interpretation, and the exquisite humor and artistic finish of the poem would place it among the works of CHAUCER's mature years rather than among those of his prentice hand. Prof. MORLEY makes no reference to Prof. LOUNSBURY's excellent edition of the poem.

A brief synopsis of the "Book of the Duchess" closes this chapter. As to the date of this poem we cannot go far wrong, for the Duchess BLANCHE died in 1369, and the reference of the poem is manifest in its title. "It is faithful wedded love that 'The Book of the Duchess' honors." This is, in Prof. MORLEY's opinion, the praise of CHAUCER in contrast with the conventional poetry of the day, and hence his fondness for Queen Alceste. "Troilus and Cressida" is considered at length, with full synopsis of contents, and a comparison with BOCCACCIO's 'Filostrato.' (See 'English Writers' vol. v, pp. 207-216). Credit is given to CHAUCER for marked improvement on BOCCACCIO in his treatment of this classical story. The "House of Fame" follows, with much reference to DANTE, for "there blows an air from Dante through much of this book" (p. 226), as Prof. RAMBEAU has shown, both in KÖLBING's *Englische Studien*, and in the New York *Home Journal*, which last articles should be republished in more permanent and accessible form. This poem is placed "not very long before the year 1382," after "Troilus and Cressida" and before the "Legend of Good Women." The last-named poem is more briefly noticed than its prominence would seem to deserve, but it too is regarded as illustrating CHAUCER's "honour of wifehood," and as "written with the avowed purpose of satisfying by his writings his own sense of what is good and just. "Alceste is the true Daisy,"

"As she that is of all flours flour."

After a notice of CHAUCER's later years, and

his pecuniary embarrassments, which were finally relieved on the accession of HENRY IV, we have a chapter on "Minor Works ascribed to Chaucer," and here we see most clearly the contrast of Prof. MORLEY's views to those of most modern Chaucerian scholars. He discusses first "The Flower and the Leaf," long excluded from the genuine works of CHAUCER; but Prof. MORLEY criticises at length the "destructive criticism," and decides that "there is no conclusive evidence for or against CHAUCER's authorship of 'The Flower and the Leaf.'" He thinks it quite possible that CHAUCER should have written the poem on the occasion of the marriage of PHILIPPA, daughter of JOHN OF GAUNT to JOHN, King of Portugal, in 1387, on which theme a similar poem was written by EUSTACHE DESCHAMPS. "The absence of MS. authority proves nothing in itself," the evidence from language is explained away as "corruption of the text under the hands of copyists," and the internal evidence of female authorship, as showing that "the author does not speak in his own person."

So also Prof. MORLEY thinks "there is no great reason for denying CHAUCER's authorship of the poem 'The Cuckoo and the Nightingale,'" while he does not affirm it in so many words. Of each of these poems a synopsis is given. He gives up the prose "Testament of Love," while describing it at greater length than either of the poems by reason of "past association" with CHAUCER's name. A brief notice of the "Conclusions of the Astrolabe" and of a few of the shorter poems closes the chapter. Prof. MORLEY has thus signified his dissent from the views of other prominent scholars, and rehabilitated opinions that were supposed to have been long since abandoned by modern students of CHAUCER. His own views are open to serious counter-criticism, and doubtless will receive it. The evidence of language is the main argument upon which scholars have relied in denying these poems to CHAUCER, and if that is to be set aside on the ground of corruption by late copyists, "ther is namore to seye." How much corruption may be permitted to a late copyist is impossible of determination, and the question is reduced to one of personal

opinion and weight of individual authority; but I do not think that Prof. MORLEY's views will find many supporters.

The last chapter of the volume is devoted to the "Canterbury Tales," and as no controversial questions are here discussed, we can heartily concur in the laudatory tone which runs through it. Some have doubted the dramatic power of CHAUCER, but Prof. MORLEY rightly says (p. 276): "Had the mind of Chaucer stirred among us in the days of Queen Elizabeth, his works would have been plays, and Shakespeare might have found his match." And again, "Chaucer alone comes near to Shakespeare in that supreme quality of the dramatist which enables him to draw the characters of men as they are betrayed by men themselves, wholly developed as if from within, not as described from without by an imperfect and prejudiced observer." In respect to a point for which CHAUCER is sometimes criticised, his depiction of women, we may agree with Prof. MORLEY: "If there were many Englishmen who read what we have of the 'Canterbury Tales' straight through, it would not be necessary to say that, even in the fragment as it stands, expression of the poet's sense of the worth and beauty of womanhood very greatly predominates over his satire on the weaknesses of women." As choice praise of woman may be culled from the pages of CHAUCER as from any poet in English literature, and while these pages are—it must be confessed—defiled with much that we could wish absent, we must remember the public for whom they were written. In our more refined modern days we do not recommend to women to "read what we have of the 'Canterbury Tales' straight through." We place before them the fairness of Emilie, the constancy of Constance, the patience of Griselda, and "many othere mo,"

"For [they] shal fynde ynowe, grete and smale,
Of storial thyng that toucheth gentillesse,
And eek moralitee and hoolynesse."

Fortunately such selections, in which there is nothing to offend the purest mind, are now readily accessible.

The appearance of Prof. MORLEY's volume so soon after that of Prof. TEN BRINK above-mentioned, naturally suggests a comparison,

and without going into detail I may say that the general impression produced after reading each is that in Prof. MORLEY's book we have a fuller account of the contents of each work, generally in a prose synopsis, and of the circumstances under which it was written; in other words the account is more historical and descriptive, but we miss the criticism which characterizes Prof. TEN BRINK's work throughout. Prof. MORLEY is sparing of æsthetic criticism, but where he does indulge in it, it is characterized by sound sense and good judgment, so that we have no fault to find with it. Moreover, Prof. MORLEY's account of CHAUCER is a connected whole, whereas Prof. TEN BRINK interrupts his treatment of CHAUCER to talk of GOWER and TREVISA, which is not to be commended. It is the fault that characterizes Prof. MORLEY's 'First Sketch of English Literature,' and is trying to the reader, who dislikes to skip about in order to gain a complete view of any one author.—It is to be hoped that, on the completion of the second half of Prof. TEN BRINK's second volume—which was promised for Easter, 1889—some one will give us as good a translation of it as that of the first volume by the late Mr. H. M. KENNEDY.

JAMES M. GARNETT.

University of Virginia.

SCHILLER's *Jungfrau von Orleans*, with an Historical and Critical Introduction, a complete Commentary, etc., by C. A. BUCHHEIM, Ph. D., F. C. P., Oxford: Clarendon Press. 1890.

The notes to the present volume are just what they should be. They explain fully all historical and other allusions that might present difficulty even to an educated person. Translations of hard passages are given with what may seem to some an unnecessary liberality; but those who have had to teach or to study critically know how the "general reader's" rapid perusal of a book for recreation differs from the accurate analysis which is required for educational purposes, and they also know how frequently mistranslations find their way into the versions even of fair German scholars. Of grammatical disquisitions and mere word-lore—a weariness to teachers and

advanced students, and a terror to the young—Dr. BUCHHEIM is sparing; and he has evidently made it his aim to give us the spirit, and not the mere letter, of his author. He has made free use of earlier commentators and authorities, and has not hesitated in several places to set them right. In every case in which he is indebted to others he frankly quotes his sources. As instances of his conscientious work, on a point of theology he has obtained an opinion from Canon WACE, the principal of King's College; and in a matter of science the interest of no less important a person than Professor HUXLEY has been enlisted in his service.

The Critical and Historical Introduction is, however, the portion of the work which gives it, in our opinion, its special value. In the latter, the famous Hundred Years' War, and the saga of Joan of Arc, both historic and legendary, are amply discussed. In the Critical Introduction, which is still more valuable, the characters are analysed, the stage-history of the play and the general appreciation of it are recounted, and an interesting chapter is devoted to the metres and the diction, in the last of which SCHILLER shows so plainly the influences of the Bible and of HOMER. Most of all we are pleased with the section which, by extracts from SCHILLER's correspondence with his friends, traces for us the current of the poet's thought during the composition of this his own favorite play; and with a page which enumerates the authorities, as far as they are known, of which SCHILLER made use. Lastly, an ample index adds greatly to the utility of the book.

In the works which he has selected for treatment Professor BUCHHEIM seems always to have borne in mind that he has duties as a guide and director of public taste; and in no instance has he shown better judgment than in choosing the '*Jungfrau von Orleans*,' simple yet grand in story, lofty in sentiment and language, and full of an enthusiastic, though down-cast, patriotism. No German felt more keenly than SCHILLER the misery of the times in which he lived. He began this play immediately after the disaster of Marengo had laid the Holy Roman Empire at Napoleon's feet; and he was at work on it during the

negotiations which led to cession to France of the left bank of the Rhine by the treaty of Lunéville. This is the reason why he chose a subject which teaches the conquered to sacrifice all in order to throw off the yoke of the foreign invader, and why he wrote of his play: "Schon der Stoff hält mich warm; ich bin mit dem ganzen Herzen dabei, und es fließt auch mehr aus dem Herzen als die vorigen Stücke"; and why he put into the mouth of his hero the nobly patriotic words which gave a most certain, though not a measurable, strength to the Germans in the great and victorious War of Liberation a dozen years later:

Nichtswürdig ist die Nation, die nicht
Ihr alles freudig setzt an ihre Ehre!

Who shall say how many right hands these verses strengthened, how many bright swords they sharpened, for the death struggle of Leipzig?

We commend this edition warmly alike to teachers, students, and readers.

FRANK T. LAWRENCE.

London, England.

AN ELIZABETHAN CLASSIC.

Sidney's Defense of Poesy. Edited with Introduction and Notes by ALBERT S. COOK, Professor of the English Language and Literature in Yale University. Boston: Ginn & Co., 1890. 8vo, pp. xlv, 143.

To those of us who have labored in odor of the lamp, and sought the interpretation of the inspired German prophets or the intervention of those English tutelary saints that print only on hand-made paper and in limited editions, the work before us comes like a draught of fresh air. To be learned and not pedantic, to have developed what may be termed the uncommon senses of the scholar and yet to have retained the common sense of the man—such happy conjunctions we have sometimes almost feared an envious deity had denied to students as a race, whilst graciously permitting some laborious Casaubon to grow great on the accumulated rubbish of trifles.

Professor COOK's must have been a pleasant task. To live so intimately with a mind like SIDNEY's in the very best of his work, is no common privilege; and one that can come only to him that labors with love and rever-

ence. Professor COOK has not attempted a reprint for scholars, a work perhaps already sufficiently performed by ARBER and FLÜGEL; but, looking to a more practical end, has placed our author before us in a nineteenth-century garb. We shall not deny the difficulty of the question, but admit, with the gentleman from a certain far point of the compass, that "as to CHAUCER and them old fellers, they dont know the fust thing about spellin." And yet we must confess that our affections are here enlisted on the conservative side, and we have it in our hearts to regret the loss of flavor and bouquet in thus putting old wine into new bottles.

With much reason, our editor has punctuated the 'Defense' anew. It is probable that nothing short of a considerable increase in the number of signs at present in use in punctuation can meet the complex requirements of many writers of modern prose. And yet when we consider that it is in the power of anyone to write clearly irrespective of all such signs, even Mr. HERBERT SPENCER's excellent system of spacing seems supererogatory. The question before us, however, is a different one, for the sense of many an old author has been obscured, if not entirely lost, by a vicious system, or rather by the lack of any reasonable or uniform system, of punctuation among Elizabethan printers. The re-punctuation of such old authors as may require it should therefore be regarded simply in the light of a clarification of the text, analogous to the transliteration of Sanskrit or other such language; and the success of the experiment must depend on the judgment and the scholarship of each editor. Indeed, we esteem it highly probable that a like clarification of the bulk of Elizabethan prose might go far to restore to us the real beauty and meaning of many an ancient passage, and forever overthrow the absurd notion that DRYDEN, or some other subject of Charles II, was the first to write literary English prose. A comparison of several pages of Prof. COOK's edition with Mr. ARBER's reprint satisfies us of the substantial success of the experiment in the case before us.

Among the many excellent features of Prof. COOK's introduction and notes, several call

for special attention. We can pardon another appearance of the ubiquitous GIORDANO BRUNO, when we remember that the Neoplatonist was actually for a time an intimate of that charmed literary circle which directly inspired the 'Arcadia' and the 'Faerie Queene.' Prof. COOK's hypothesis that the "intimacy with Bruno" marked "a distinct stage in SIDNEY's spiritual development," is interesting and in a high degree probable. Prof. COOK agrees with COLLIER in assigning 1583 rather than 1581 as the date of SIDNEY's composition of the 'Defense of Poesie,' offering several excellent reasons for his preference. The whole subject is of course matter for pure conjecture, although it can not be doubted that Gosson's pamphlet 'The School of Abuse,' with its pointed dedication to SIDNEY, was the direct provocative of the latter's work. Could we ascertain the precise date of LODGE's partly suppressed 'Defense,' it is barely possible that clearer light might be thrown on the subject, as there are several points in which SIDNEY appears to have simply amplified the arguments of LODGE.

Prof. COOK's account of SIDNEY's learning is extremely interesting, and novel in several particulars. If we are to accept the broad doctrine that "the literature, songs, æsthetics, etc., of a country are of importance principally because they furnish the materials and suggestions of personality for the women and men of that country," the literary environment of such a mind as SIDNEY's can not but become equally important with the material vesture of contemporary events. We can entirely agree with the following estimate: "All things considered, the accuracy of his [SIDNEY's] learning could probably be impeached, and has perhaps often been surpassed, by the best of our contemporary writers, yet it is none the less true that the extent of his reading, and the degree to which he rendered the substance of books tributary to the expression of his own convictions and essential manhood, might well put to shame many who are rightly esteemed his superiors in technical and minute scholarship."

In the discussion of his author's style, Prof. COOK takes occasion to dilate somewhat on Dr. LANDMANN's distinction between Euphuism

and Arcadianism, and to assure us that "substantial unanimity has been reached by the competent investigators of the subject" in Dr. LANDMANN's restriction of the term Euphuism to "transverse alliteration in parisonic antithetical or parallel clauses." A statement like this offers a dreadful temptation to some of us to dart from the ranks of "competent investigators" in which, we trust, we have been marching decorously enough, and set up a standard of revolt. The matter is foreign to our immediate purpose, and perhaps it is of little consequence that we apply separate formulæ to LILY, GREENE, SIDNEY, FULLER, or SIR THOMAS BROWNE, if only we recognize in all a single historic impulse reduceable to the more general formula "*estilo culto*," or whatsoever term our Teutonic mentors may vouchsafe to us the use of. We wholly agree with Prof. COOK's remark that "at times" the "vainly repetitious form of Arcadianism is nothing but Ciceronianism of a rather indefensible sort"; whilst his estimate of SIDNEY's as an "emotional prose" "of light and heat combined," seems to us peculiarly happy. Unquestionably a wide gap exists between the style of the 'Arcadia' and that of the 'Defense of Poesie,' and the parallel which our editor draws between the era of the English Renaissance and the intellectual awakening of Greece after the Persian war, although not new, sheds much light, from his forcible manner of putting it, on the conditions under which Elizabethan prose style was developed. But the most interesting part of Prof. COOK's Introduction is that in which he vindicates the Sidneian theory of poetry as the oldest [and the truest] of which we have any knowledge. "SIDNEY's fundamental doctrine," he tells us, "is true of the highest creative poetry, and in general of the noblest literature produced by the creative imagination, whether executed in verse or prose." PLATO, DANTE, SHELLEY—what more august trio could be summoned from the blessed abode of the purest poetry to testify to the divine nature of true art? After all this bickering about "the pestilent heresy of prose-poetry," realism, "the criticism of life," poetical Arianism and Sabellianism, great is the relief to return to this oldest and purest faith. Truly does SIDNEY see with "the eyes of the

mind onely cleered by fayth"; truly does he point out to us "so sweete a prospect into the way as will intice any man to enter into it."

Prof. COOK's notes are full, intelligent, and all that can be desired for the exposition of the text. His explanations of the numerous classical allusions are delightfully free from that antediluvian smack which is the usual mark of the classical note, whilst his references to parallel passages in SIDNEY's own writings, those of his contemporaries, and others, seem especially valuable in affording us the historical clue by which to trace the descent of this true religion of poetry down through the ages.

A careful analysis of contents, a table of variants, and an index of proper names, serve to complete the usefulness of the work. Our thanks are due to Prof. COOK for an excellent edition of an enduring English classic, and for a most admirable contribution to American scholarship. If the tap-roots of philology are to reach down to a subsoil that will engender us such graceful growths of scholarship as this, we need be in little fear that the graces and amenities of the study of literature shall ever suffer a scientific desiccation in America.

FELIX E. SCHELLING.

University of Pennsylvania.

E. WENSTRÖM and E. LINDGREN: *Engelsk-Svensk Ordbok*. Stockholm, 1889. 8vo, pp. 1758.

C. G. BJÖRKMAN: *Svensk-Engelsk Ordbok*. Stockholm, 1889. 8vo, pp. 1360.

These two dictionaries, the former English-Swedish and the latter Swedish-English, both appeared last year, published by P. A. Norstedt & Sons of Stockholm. Both dictionaries must undoubtedly be counted among the best international English dictionaries. Both are, as a matter of course, chiefly intended for Swedish students of the English language; accordingly great pains has been taken by the authors of the English-Swedish Dictionary to make this as complete as possible in regard both to English phraseology and to the construction of the words, so as to facilitate the task of the student in writing English. This present dictionary surpasses in this regard any other foreign English dictionary which the

reviewer has had the opportunity of seeing.

Among the more prominent features of the Swedish-English dictionary may be mentioned the very accurate and instructive remarks on the Synonymic of English words, made in almost every article where two or more English words are given in translation of a Swedish one. Everyone knows how distressing it is to the student, when translating from one language into another, to find himself confronted with a number of foreign words all supposed to be the equivalents of one single word of his own language. To mention an example: The Swedish word *mäktig* is here first translated by 'powerful, mighty, puissant, potent, etc.,' then the synonymic of these words is explained: ["A *powerful* prince, man, nation, argument; a *potent* drug or medicine; a *mighty* sovereign and genius; a *strong* man, rope, mind, argument or attachment; *forcible* expression, reasoning; *vigorous* effort; *efficacious* remedy"]. Of course, no dictionary can be expected to give a complete synonymic, but these attempts may to some extent at least impart that linguistic appreciation which otherwise can only be gained by long study and extensive reading.

It is obvious that the features mentioned above recommend these books chiefly to the Swedish public. On the other hand, they have in their great completeness the best recommendation possible to the English speaking student of the Swedish language.

The same publishers are preparing abridged editions of these dictionaries for use in the schools.

P. GROTH.

Brooklyn, N. Y.

Petites Causeries. Devoirs pour les classes et traductions. Par L. SAUVEUR. New York: F. W. Christern. 1890. 12mo, pp. 232.

In his Supplement to 'Petites Causeries' Dr. SAUVEUR has given to teachers and students of French a welcome and practical addition to his well-known educational works. The enthusiastic reception of Dr. SAUVEUR's theories and teachings by many who come under his personal instruction, and the adoption of his books by those who have learned to recognize their merits, are sufficient

proof of the virtue of his system, whose foundation principle is that a foreign language should be taught by the sole use of the language itself. There is no doubt that this principle is gaining ground in the minds of educators, and its ameliorating influence is making itself felt in the increased attention given in schools to the use of foreign languages as actual mediums for the expression of thought. Conversation has taken its place as a recognized and important feature of instruction, and for this purpose the 'Petites Causeries' is admirably adapted for beginners in French.

While the Supplement seems at first view a backward step, employing as it does English exercises for translating into French, it is in reality a fuller development of the principle noted above. Its lessons are designed to follow the corresponding lessons in the 'Petites Causeries,' and are in the nature of a review to fix what has been already learned in the preceding chapter. One by one the principles of grammar, developed from the text, are systematically placed before the pupil; and a new line of study, translation from English into French, is begun, thus completing the threads which throughout the entire system now run parallel. By the use of these translations the pupil utilizes for himself what his ear, his eye and his understanding have already mastered, and begins in simple phrases the comparison of languages. This leads naturally in the later stages of study to the quick comparison and interchange of language-forms, by which alone it is possible to seize the *genius* of a foreign tongue.

The chief merit of these exercises lies in the fact that they follow naturally on the original chapter. The continuity of thought strengthens the interest, gives meaning to each word of the lesson, utilizes *naturally* the knowledge already gained, and sets the mind of the pupil at work forming new phrases for himself, playing new changes on the words, and beginning that exercise of *thinking in French* which is the natural result of this system properly followed.

An indirect benefit of this little book is the opportunity that it offers to meet the needs of pupils who fall below the average in intelli-

gence, who are dragged under any system and are always the greatest drain on the vitality of the teacher, but whose efforts to learn are often as honest and patient as those of bright pupils. To such, these exercises will furnish the opportunity to find for themselves by comparison of texts what has been vague in the original lesson. For all classes of pupils the individual work demanded in these additional lessons will undoubtedly prove beneficial; and the fact that Dr. SAUVEUR has added this form of study shows clearly—that his pupils have already discovered—that the so-called "Natural Method," properly interpreted, not only reaches out and up into the ideal and the abstract, as all true teaching should do, but fixes concrete, practical, vital lessons in a sure and ready manner.

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SEMITIC AND OTHER GLOSSES TO
KLUGE'S *Etymologisches Wörterbuch
der deutschen Sprache*.*—I.

* Musst auf Wortes Ursprung Achtung geben,
Wie auch fern er ihm verloren sei.

RÜCKERT.

KLUGE'S *Wörterbuch* has reached, within six years, the fourth edition—an almost unprecedented success for an etymological dictionary. Received on all sides with words of highest praise and commendation—with the single exception of ADALBERT BEZZENBERGER'S censures in the *Göttingische Gelehrten Anzeigen* of 1883—the book has become one of the few standard works 'to be found on the shelves of every student of the Indo-Germanic languages.' Such praise, no doubt, encouraged the Trübners to publish along with the fourth edition an announcement, from which I have selected this extract: Eine *abschliessende* lexicalische Bearbeitung der Etymologie des neuhochdeutschen Sprachschatzes gab es vor dem Erscheinen der ersten Auflage von Kluge's etymologischen *Wörterbuch nicht*. Alle bisher erschienenen haben die Etymologie nicht auf der breiten Grundlage der vergleichenden Sprachforschung *erschöpfend* behandelt.

Der Verfasser des vorliegenden Werkes hat

*iv. Aufl. Strassburg: Karl J. Trübner, 1890.

‡ The italics are introduced by the writer of this paper.

es unternommen, auf Grund der zerstreuten Einzelforschungen, und seiner eigenen mehrjährigen Studien ein Etymologisches Wörterbuch des deutschen Sprachschatzes auszuarbeiten, das dem gegenwärtigen Stande der Wissenschaft entspricht. Er hat es sich zur Aufgabe gemacht, Form und Bedeutung jedes Wortes bis hinauf zu den letzten Quellen zu verfolgen, die Beziehungen zu den klassischen Sprachen in gleichem Maasse betonend, wie das Verwandtschaftsverhältniss zu den übrigen germanischen und romanischen Sprachen. Selbst die Vergleichung mit den entfernteren Orientalischen (Sanskrit und Zend), den keltischen und slavischen Sprachen ist in allen Fällen herangezogen, wo die Forschung eine Verwandtschaft festzustellen vermag, und wo diese Verwandtschaft zugleich Licht auf die Urzeit des germanischen Lebens wirft.'

The writer of the following notes has occupied himself with Teutonic languages and cheerfully acknowledges the great merits of KLUGE's work in the field of Teutonic etymology and phonetics; but it will be seen in the course of these remarks that author and publisher were by no means morally entitled to print in their announcement the above-quoted extract. To write a good etymological dictionary of the German or any other modern language presupposes not merely a slight but an intimate and accurate knowledge of the Classical as well as of the Oriental, especially the Semitic, languages. The following paper endeavors to supply some of KLUGE's deficiencies in the last-named direction, and the writer acknowledges his indebtedness, above all, to the works of PAUL DE LAGARDE, Dr. Theol. and Phil., Professor in the University of Göttingen (Germany). It is a matter of deep regret that the results of the learned professor's investigations are for the most part *tot geschwiegen* by Indo-Germanic scholars, and *lebendig geschwiegen* by a number of Sanskrit and Semitic students—the one omission being about as bad and exasperating as the other.

For a future edition of this work I have also taken the liberty of suggesting a number of German *desiderata* which one might naturally look for in a book considered by all scholars as the standard etymological dictionary of the German language. The first and fourth editions have been carefully collated, and the results of the whole investigation are herewith

submitted to the readers of MOD. LANG. NOTES.

KLUGE discusses *Alabaster*, *Alchimie*, *Almanach*, etc., but why not *Admiral*, *Alkohol* (see ZDMG v, 242 ff.)²—We should expect to find *Apfelsine*: Du. *appelsina*, i. e., apple imported from Messina; *Aprikose*, Engl. apricot from Fr. *abricot* < Sp. Port. *arbicocco*, *alburicoque*, this from Arab. *al-bargūq*, which is the Byzantine *βερίκοκκα*=*πραϊκόκκα*=Latin (mala) *praecocia*=*praecoqua*: LAG. 'Abh.' 44 rem. 3; SKEAT, s. v.—*Atlas* (satin) from Arab. atlas, 'polished, varnished,' whence also Polish atlas.—*Ampel* (O.H.G. *ampulla*) KLUGE connects correctly with Lat. *ampulla*; but here he stops, contrary to his publishers' announcement; we should have liked to see the notice that Latin *ampulla* (PLAUTUS) stands for *ampurla*, this for *amphorulla*, a diminutive of *amphora*, which, again, is borrowed from the Greek *ἀμφορῦν*=*ἀμφιφορεῖς* (literally=*Zuber* for *Zweibers*).—*Anker*, we are told, is borrowed from the Lat. *ancora*; but *ancora* itself is borrowed from the Greek *ἄγκυρα*. Why does KLUGE not mention the word *Maschine*, from Lat. *machina*, this from Greek *μηχανή*? Cf. It. *macchina*, Fr. *machine*, whence Engl. *machine*.—*Arcubalista*, whence *arbalista*, 'crossbow' is here referred to the Lat. *arcus*+Greek *βάλλω*; it were better to say: *arcubalista* is a compound of *arcu(s)*+*bal(l)ista*, like *manubalista*, *currobalista*; *balista* (also *ballistra*, whence Sicil. *balestra*), sc. *machina*,

² To save space I have employed the following abbreviations: Arab.=Arabic; Du.=Dutch; Eng.=English; Fr.=French & O. Fr.=Old French; Hebr.=Hebrew; It.=Italian; Lat.=Latin; Port.=Portuguese; Prov.=Provençal; Skt.=Sanskrit; Sp.=Spanish; O.H.G.=Old-High-German; M.H.G.=Middle-High-German; N.H.G.=New-High-German; K. Z.=KUNN'S ZEITSCHRIFT; ZDMG=Zeitschrift der Deutschen Morgenländischen Gesellschaft (Leipzig).

Lag. Abh.=PAUL de LAGARDE, 'Gesammelte Abhandlungen,' 8vo, 304 pp. Leipzig, 1866.

Lag. Arm.=LAGARDE, 'Armenische Studien,' Göttingen, 1877: aus dem xxii. Bande der *Abhandlungen der k. n. l. Gesellschaft der Wissenschaften zu Göttingen*.

Lag. Nominal formation=LAGARDE, 'Uebersicht über die im Aramäischen, Arabischen und Hebräischen übliche Bildung der Nomina,' Göttingen, 1889: aus dem xxxv. Bande der *Abhandlungen*.

Fränkel, Fremdwörter, or S. FRÄNKEL=S. FRÄNKEL, 'Die aramäischen Fremdwörter im Arabischen,' Leiden, E. J. Brill, 1886. SKEAT=SKEAT'S 'Etymological Dictionary of the English Language,' Oxford, 1882.

³ Professor LAGARDE queries this last comparison.

is a South Italian derivative of βαλλίζω, and this comes from βάλλω. KLUGE mentions Engl. arbalist, a word omitted in SKEAT's dictionary.—The word *amulet* is omitted in the fourth edition, but it is as good a 'Germanized' word as *Alchimie*, etc.; in the first edition KL. says: Amulet (neutre) from the Lat.-Oriental amuletum (Fr. amulette) 'talisman'; this last word being in quotation marks we should naturally expect to find it mentioned under the letter T; but such is not the case. I suppose KLUGE followed SKEAT, s.v. amulet (Fr.-Lat.-Arabic); but amulet is not a Semitic word at all; Prof. J. GILDEMEISTER (ZDMG xxxviii, 140-2) rejects the usual Arabic derivation of this word and thinks that, as it is an Old-Latin word mentioned by VARRO (ap. Charisium 105,9 edit. KEIL) and often used by PLINY, its origin must be sought in Latin sources (see also *American Journal of Philology*, v, 531). For talisman see SKEAT.—The articles *Alabaster*, *Alchimie* and *Almanach* are very unsatisfactory in KLUGE, as well as in SKEAT. 'Alabaster,' KLUGE says, is from the Lat.-Greek alabastrum=ἀλάβαστρον; it would have been profitable to both KLUGE and SKEAT to read BLAU's very instructive article in ZDMG xxv, 528 ff.; ἀλάβαστρον or ἀλάβαστρος is an adjective from ἄλ-βαστρον; this stands for al-baṣtra, a soft stone of white color (cf. HERODOTUS iii, 20). Romance scholars treating Fr. albâtre=Wal. albastru, used to connect it with Lat. albus, white; but both stone and name are from Arabia; Greek and Latin στρ (st) for Semitic ṣ is very common; e. g., Greek Βόστρα for Boṣra, Μεστραῖμ=Hebr. Miṣraim, Lat. castrum became Arab. qaṣr, and stratum=Arab. ḡrāt-un, etc.—*Alchimie*, alchemy, is not to be derived from the Greek χυμός, through the medium of Arabic kimlā+article al-, as KL. and Sk. teach us; it is the Coptic chame (black)+article al-, and means the art of the dark-skinned Egyptians; cf. LAG. 'Abh.' 43, rem. 2; ZDMG xxx, 534 ff.; TECHMER's *Zeitschr.* ii, 82.—To save space I would refer KL. and Sk. for *Almanach* to LAG., 'Abh.', 196, 5-25.

Under *Bank* one might expect a notice of 'die Wechselbank,' M.H.G. der Wöhselbanc, table of the money-changer, from It. il banca, Fr. la banque, which, again, came from the

German 'Bank.'—Speaking of *Barte*=*Beil*, mention might have been made of the proverb:

"Schlägst du mich mit der Barte,
Schlag ich dich mit dem Beile"

I miss *befahren*=in Besorgniss sein; *betätigen*, changed in the seventeenth century after the analogy of *Tat* from *betädigen*=*beteidigen*=*beteidigen*, i. e., to negotiate, cf. *verteidigen*.—*Brantwein*, Eng. brandy,=*gebrannter wein*; cf. zum branten wein (HANS SACHS);—*bresthaft* (cf. bersten=M.H.G. bres-ten) beside *presshaft*; cf. *Prass* from Du. bras for brast='Brast.'—The etymology of *Balsam*, Engl. balm, ought to have been better studied by KLUGE and SKEAT; both authors consider Greek βάλσαμον as 'die letzte Quelle.' The article should read something like this: Assyrian bashmu=Hebr. bāsām 'fragrant' (cf. Bisam); this passed into Greek-Latin as βάλσαμον, balsamum, whence Germ. *balsam*, Eng. *balsam* and *balm*; βάλ-σαμον returned to the Arabic as balsân and balasân; Fr. baume, from O. Fr. bausme, basme. Under *Balsam* KL. should have referred to Bisam (Eng. musk). Balsam being located, *Aloë* (from Lat. aloë, Greek ἀλόη, from Hebr. 'ahâlim, Skt. agarū) ought to be mentioned.—For *Barchent* cf. Fr. bouracan, Sp. barrakan. —*Barett* is derived from Lat. 'birrus., But why not add that birrus stands for burrus, borrowed from the Greek πυρρός (ein mit Kapuze versehener Mantel-kragen)?—*Barke* is from the Greek βάρης, an Egyptian boat (Herodot. ii, 41); βάρης is the Egyptian bari-t, a Nile-boat, already found on the monuments of the xviii. dynasty: see the interesting discussion between O. WEISE and A. ERMANN in BEZZ. *Beitr.* vii; also *American Journal of Phil.* x, 247.

KLUGE is very arbitrary and unsystematic in the selection of words borrowed from other languages; we find, e. g., *Almanach*, *Bazar*, etc., but not *Gazelle* (from Arab. ḡazâl), *Magazin* (from Arab. mġazân, plur. maġâzin, from a verb ġazana, cf. LAG. 'Abh.' 25, 23 and rem.) storehouse; *Tarif* (Engl. tariff), from Arab. ta'rîf, etc.; nor do we find *Derwisch*, *Firman*, *Karawanne* (from Persian karawan, Engl. caravan), *Orange* (from the Persian),

and many others.—If *Becher* is derived from Greek *βίκος* (Herodot. i, 194), it goes back ultimately to the Semitic *baqbûq*, a bottle.—Why should not *Beisser* (fish) be connected with Lat. *piscis*, by a popular analogy to 'beissen'?—Speaking of *Beryll* KL. says it is from SKT. *vaidûrya*, but he does not state that the stone has derived its name from that of the Indian city *Viḍūra*, i. e., the Vidurian stone; cf. also LAG. 'Abh.' 22, No. 48. LAGARDE ib. 73, l. 20 ff. has some good remarks on *Bimstein*.—*blecken*, i. e., to show the teeth, should have reminded KL. of Engl. to bleach, and bleak (cf. SKEAT s.vv.).—The 'letzte Quelle' for *Bombasin*, according to KL. is Lat.-Greek *bombyx*, *βόμβυξ*; SKEAT adds: probably Eastern. Cf. Armenian *bambak*, Pers. *panba*, LAG. 'Arm.' No. 343. Some notes on *Bombast* are to be found in *Götting. gelehrte Anzeigen*, 1887, p. 301, rem., which may be of use to KLUGE.

Our author does not state plainly enough why smoked herring is called *Bücking*; 'it was so called, because Bücking was the name of the man who first smoked herring (Flemish)' PAUL DE LAGARDE.—It might have been instructive to mention that FORTUNATUS uses the form *bufalus*=buffalo; the Greek *βουβαλός* is the usual designation for gazelle.—Under *Bunt* mention should be made of *Buntwerk*=*Pelzwerk*, because it was variegated.—For *Burg* let KL. consult LAG. 'Arm.', p. 31, No. 427, and S. FRÄNKEL ('Aramäische Lehnwörter im Arabischen,' p. 235).—Die *Butte*, a saltwater fish from Du. *butte*, cf. Engl. *but*, which is omitted in SKEAT and in WEBSTER; see, however, *halibut*=Germ. *Heil-butte*.⁴ KLUGE says: Origin obscure. Why should not *but* (cf. *Stein-butte*, etc.) be shortened from Arab. *buṭariq*? This *buṭariq* (cf. Byzantine *βουτάρικον*) is from the Coptic *πi-ραpιxiv*; this from the Greek *ραpιxiv*, *ραpιxos*, which, again, is borrowed from the Armenian *tareq* (cf. LAG. 'Arm.', §2205; *Götting. gelehrte Nachrichten*, 1886, p. 131-5; *Mittheilungen* ii, 11 ff.); thus *buṭariq* would have been shortened by the Dutch sailors and fishermen to *butte*

⁴ The common etymologies for *hali-but*, *Heilbutte*, offered by SKEAT, KLUGE and many others are very unsatisfactory. Why could not *Hali-* be connected with Greek *ἅλ-*? For *Botargo* see also the 'Oxford English Dictionary, I.: 1011.

=Engl. *but*, Germ. *Butte*, just as many other foreign words have been shortened. The Arabic *buṭariq*, LAGARDE, l. c., says, was received by the Italians as *bottarga*, *bottarica*, and by the inhabitants of Provence as *botargue*, at a time when Alexandria was the chief centre of the commerce between Orient and Occident.—Why not think of Late Latin *butina*=Greek *πυρίνη*, jug, bottle, to explain *Bütte*, O.H.G. *butinna*?—*Butter* goes back to Greek *βούτυρον*, a compound of *βου-*+*τυρός*, cheese; *τυρός* (HOMER) is not an Indo-Germanic word, but borrowed from the Turkotartaric *turak*, Magyar *turó* 'cheese' (gesalzene Milchspeise): cf. VAMBÉRY, 'Die primitive kultur der Turkotartaren,' p. 94. The idea that the word was a Scythian noun originated with PLINY, Hist. nat., xxviii, 9.—*Belemmern* *betrügen*, a Dutch word, so KLUGE states in the fourth edition, but that is not an etymology. *Belemmern* appears to be a corruption of a Modern-Jewish word. Mr. E. Casanowitz, of the Semitic Seminary (Johns Hopkins University), tells me that the Jews in Poland call a swindler, a cheat 'Lowen hoarami'=Labhan-ha-arami, i. e., Laban the Aramean (Genesis, xxix); this, with the help of popular analogy, may easily have been corrupted into *belemmern*.⁵—Again, *Berappen*=*bezahlen*, to pay (a N.H.G. word), means, according to our dictionary, to give *Rappen*, *Rappen geben*; cf. s. v. *Rappen*, where we are told that such is the name of a coin, stamped in Freiburg and showing the picture of a raven, a *Rappen*, but if so, why not also *be-hellern* (from *Heller*), *be-batzen* (from *Batzen*), *be-kreuzern* (from *Kreuzer*), etc.? *Berappen* is a N.H.G. word and belongs to the list of words borrowed from Modern Hebrew. The Hebrew *Paël*: *rabbt* (cf. Assyrian *rabû*) means, to pay interest, to enlarge a borrowed capital, then also to pay; hence, by a popular analogy with other verbs, arose *be-rabben*, and then *berappen*; this latter may have been assimilated to *Rappen*.—*Beschummeln*=*betrügen*, cf. *schummeln*=*'plagen'* (KLUGE); but neither is *schummeln* mentioned under 'Sch,' nor is there a

⁵ Dr. B. SZOLD, however, thinks that *be-lemmern* is a compound of *be* and Hebr. *lēmôr* (to speak) in the meaning of 'in Jemanden hineinreden'; to try to swindle a man by talking to him and making him confused.

reference found s. v. *plagen*. It is true, *beschummeln* is a compound of *be*+*schummeln* (cf. *be-lemmern*, *be-rappen*, etc.); *schummeln* is connected with and derived from 'schmul' in *schmul machen*, a word not yet explained in any dictionary. It is well known that the two names generally given by the people to Jewish tradesmen were *Schmül* (i. e. Samuel) and *Itzig*⁶; it is also known, that 'to trade' and 'to cheat, to overreach,' were for many persons synonymous terms when applied to such tradesmen; from this proper name *Schmül* arose the verb *schmulen*, *schmul machen*, and by metathesis *schummeln*, whence *be-schummeln*.⁷—*Bocher*, a young Jewish student, from Hebr. *bachûr*, youth (KLUGE); yet not directly from the Hebrew, but through the medium of Polish *bachur*, *bachor*, patois *bachër*, which means (1) a young Jew; (2) any child in general (used mostly in a contemptuous sense); and (3) a young hog.

KLUGE has done well to incorporate into his dictionary some Modern Jewish words, but he ought to have paid better attention to pronunciation as well as etymology; for example, on p. 49 (4th edit.) we are told: *Dalles* (m.) ruin, destruction (Jewish), properly the Jewish mourning-robe worn on the great day of the atonement (whence originally 'den Dalles anhaben'), from Hebr. *talith*; according to others the word is formed from Hebr. *dallût*, poverty. Our author confounds here two entirely distinct words. Modern Jewish *talles* (from Biblical *talith*) means robe, mantle (Talmud), now prayer-mantle worn on the day of atonement, while *dalles* (from Biblical *dallûth*) means poverty.—SKEAT'S and KLUGE'S 'letzte Quelle' for *Dattel*, date, is Greek *δάκτυλος*; but Greek *δάκτυλος* stands for *δάκλυρος* from the Phœnician *diq̄lath*, palm, palmfruit; cf. LAG. 'Mitth.' ii, 356; also KZ, v, 188 and viii, 398. I will add here that I am well aware of L. FLEISCHER'S remarks in LEVY'S 'Modern Hebrew Dictionary,' i, 443, b. HESYCHIUS has the following gloss: Σ: δὲλαι, φοινικιοβάλαν· Σ: δὲλαβαλάνοι, τὸ αὐτὸ, Φοινίκες, to which MOVERS ('Phœnizier' ii, 3, p. 234-5)

⁶ I have frequently heard people say: Da kommt der Schmül, der Itzig.

⁷ Professor LAGARDE adds:—*m^eschu^cmed*, an apostate (Mod. Hebr.) but with a query.

adds: "perhaps from *dhoqél*=*soqel*" (Cf. *Κασμίλος* for *Καδμίλος* and my "Notes on Greek Etymologies" in *Johns Hopkins Univ. Circular*, No. 81, May 1890).—To Greek *δοχή*, mentioned in connection with *Daube*, should be added Latin *doga* (borrowed from the Greek as *galbanum* for *χαλβάνη*, Fr. *galban*; *dragma* < *δραχμή*, *golaia* < *χέλυσ*; *pandicularis* < *πάνδειος* 'common to all') whence It., Port. *doga*.—Latin *adamantem*, accus. to *adamas* (cf. s. v. *Demant*) is borrowed from the Greek *ἀδάμας*; reference should be made to Engl. *diamond*, and on the other hand to Prov. *adiman*, O. Fr. *aimant*, Sp. Port. *iman*.—The etymology of *Dill* is not known to SKEAT nor KLUGE. It seems to be a Teutonic word, as KLUGE remarks, the Greek-Latin being *ἀνι-δορ*=*anethum*, whence It. *aneto*, Sp. *eneldo*, Port. *endro*, the same plant as *ἀνισίς*, *anissum*, *Anis*. The M.H.G. form is *tille*, and we know that *Dill* is an aromatic plant with 'vieltgeteiltem Stengel.' Why cannot *tille* be connected with the M.H.G. *teilen*=to divide, to part?—*Dock* (n.) a basin for vessels, from Engl. *dock*, whose origin is obscure (so KLUGE). I think, however, that SKEAT is right in connecting the word with Lat.-Greek *doga*, *δοχή*, receptacle; cf. the Late-Latin *doccia*; *dock* would thus be related to Germ. *Dauge*=ditch and to (Fass)-*daube*.—For *Docke* (Engl. *doll*) compare perhaps Fr. *toque*, which according to M. Dozy, 'Noms des vêtements chez les Arabes,' p. 289 ff, is of Arabic origin.—In the fourth edition we find '*Dokes*; *Douches* (m.)=Podex, a Jewish word, of doubtful etymology, hardly to be connected with Hebrew *táthath* (below)'; but, the Jewish word is *Tôchès*! which certainly is the same as the Biblical *táthath*; a little further on we are informed that *Doufes*, (m.), prison is from Hebr. *tafás* (to take prisoner); but the word is either *Tufes* (Wallinian) or *Tofes* (Lithuanian), by no means *Doufes*.—For *Dolmetzsch*, let KL. consult 'Actes du vie congrès international des orientalistes, tenu en 1883 à Leide,' vol. ii, pt. i, 427, and VAMBÉRY, 'Cultur des turkotartarischen Volkes,' p. 127, where we find the following: For *Dolmetzsch* we have the genuine *tilmez'i* (which passed from the Turkish to the Russian and thence to the German) from *til*=tongue, language; the original form is *til*—

mekz'i, orator, speaker, a word which has been erroneously derived from Russian tolk, tolkovat, to explain (whence English to talk); also LAG. 'Arm.,' §847; 'Mith.' ii, 177.—*Drillen*, to train soldiers, is also found in English =to drill; both are derived from the Du. drillen, which is, of course, the same as Eng. to thrill; also compare Fr. drille (soldier) and O. H. G. *trikil* (servant).—For *Durst* compare Old-Latin torus for torrus < torsus (Greek τέρσ-εσθαι)=Goth. thaursus Skt. trshu, eager, panting.

The words *Elfenbein*, *Elephant* and *Esel* will be treated in a special paper on Greek words borrowed from foreign, especially Semitic, languages.—*Elster*, O.H.G. *agalstra*, seems to be a compound of â+gal+strâ from a root galan, to sing, to yell, contained in *Nachti-gall* and *gellen*, with the prefix syllable â=un-, thus denoting the bird which does not sing sweetly (die hässlich singende, krächzende).—*Ebenbaum*. KLUGE's 'letzte Quelle' is Greek ἄβενος, but this again, is, borrowed from the Semitic habênim, ebony-wood.—The N.H.G. *Esche* (Engl. ash) is properly the plural of M.H.G. *asch*.—Instead of *Asche* (fish) read *Aesche* (cf. *Götting. Gelehrt. Nachr.*, 1886, 135=Alant.).—Lat. acētum (whence German *Essig*) is borrowed from the Greek ἄκοντρον; cf. mel acœtum.—One of the worst paragraphs in KLUGE, as well as in SKEAT, is that on *Endivie*. Sk. says: endive, a plant (Fr., Lat.) Fr. endive; Lat. intubus. KL. puts it: Endivie (F.) erst früh nhd; nach dem gleichbedeutenden mittellatein-roman. endivia (lat. intibus). I do not call this a standard etymology. Our authors might at least have mentioned the suggestions of F. O. WEISE, 'Die griechischen Wörter im Latein,' Leipzig, 1882, p. 35, and the same in BEZZ., *Beitr.*, v, 84, or POTT's explanation of the same word in BEZZ., *Beitr.*, vi, 328, although they are wrong. The true etymology is given by LAGARDE in his 'Semitica' i, 61-62 (see *Götting. Gelehrt. Abhandlungen*, vol. 23) entitled, "Erklärung chaldäischer Wörter." LAGARDE speaks of the Aramean hindab and says:

'Auch die Araber kennen hindab; es ist dieses Wort eine echt semitische Weiterbildung von hudb=die Augenwimper (the eyelash); so Avicenna; Man braucht sich nur den

bekannten Endivien-salat vorzustellen, um zu begreifen, wie passend für die Endivie der Name 'mit vielen Wimpern begabt' ist; vergl. Vergil, georg., α, 120 amaris intiba fibris. Die Römer (griechisch sagte man ὀρέρις) werden den Namen mit der Sache von den Puniern erhalten haben; ἐνρύβιον (Ducange, 930) ist spät, und erst aus Italien eingeführt. Für die Richtigkeit meiner Ableitung spricht der Umstand, dass nach Dioscorides, β 160, ὁ ὀρέρις τριχῶν τῶν ἐν βλεφάροις ἀνακαλλητικός. Ich habe mir nämlich die Frage vorgelegt, wie die Heilkräfte der Pflanzen gefunden worden sind, und eine meiner Antworten lautet: nach Namenähnlichkeiten. Wenn diese Entdeckung vorsichtig und kundig verwertet wird, dürfte sie für die Erkenntnis der ältesten Geschichte die wichtigsten Folgen haben. Man wälte hindab gegen die Krankheit der ahdâb (der Augenwimpern, plur. zu hudb): folglich ist diese Benutzung der Endivie Eigentum der Semiten, und der Name der Endivie selbst ebenfalls semitisch.'⁸

German *Farre*, fem. *Färse* and Greek πόρις, πόρις are very much like the Hebrew par, fem. parâh; the words have no Indo-Germanic etymon.⁹—Let KLUGE consult LAGARDE's essay on Purim (*Götting. Gelehrt. Abhandlungen*, vol. 34, p. 17, rem. 1) for *Fassnacht* and *Fastnacht*.—*Fenster*, we are told, is from the Latin fenestra; but this Latin word is not a genuine one; it is borrowed from a Greek word *φανή-στρα, R. φαν as in φαίνουαι, φανός, like orchestra, palaestra, etc. (cf. O. WEISE, 'Lehnwörter,' pp. 48, 71 ff., 197). Our author adds: Zu Grunde liegt mit 'auffälligem' Genuswechsel Lat. fenestra; he ought to have said that *Fenster* became neuter after the analogy of *das Loch*; the same is the case with *das Kreuz* (Lat. crux, fem.), after *das Holz*; *das Pech* (Lat. pix, fem.) after *das Harz*; *das Rappier* (Fr. rapière) after *das Schwert*, etc.—The Portug. and Fr. words for *Fetisch* are given by KLUGE, but no etymology is offered. SKEAT, like many others, traces the word back to Lat. factitius; I do not believe this to be the true derivation of the noun. We know that the Phoenician ships were placed under the protection of the Cabeiri (Greek καβειροί, from the Semitic kabîr; *Mém. de la*

⁸ See also J. Lœw, 'Aramäische Pflanzennamen,' p. 27 f.; 255, No. 1953.

⁹ See *Beiträge zur assyrischen und vergleichenden Semitischen Sprachwissenschaft*, herausgegeben von F. DRLITZSCH and PAUL HAUPT. I. p. 114, rem.

société linguistique de Paris iv, 89 ff.), and that they had images of them at their stem or stern, or both. These images were small and inconspicuous, being little dwarf figures regarded as amulets that would preserve the vessel in safety. The Phoenicians called them *pittuḥim*, sculptures (from a verb *patáḥ*, to sculpture, to carve), whence the Greek *πάτταιμοι* (Herodot., iii, 37) and the Fr. *fétiche*. Some scholars derive the word from the Egyptian name *Phthah* or *Ptah*, the god of creation (cf. KENRICK, 'Phoenicia,' p. 235). A popular analogy of the word to Latin *factitius* is very probable.—*Fibel* means properly the clasps, fastenings (Lat. *fibula*) found on every book in the middle ages; then, also, the book itself. The form 'Fibel' is based, of course, on that of *Bibel*.—I miss the word *Fiber*, Engl. fibre from Lat. *fibra*.—*Flinte*, cf. Engl. flint, may perhaps be connected with Greek *πλινθος*, a brick (so KLUGE, following KZ, 22, p. 110, No. 3); I do not believe that there is any connection between the two words and prefer to follow GEORG HOFFMANN (ZDMG) xxxii, 748 and STADE'S *Zeitschrift für alttestamentliche Wissenschaft* ii, p. 72, §19) HOFFMANN explains *πλινθος* as a metathesis for *λπινθ* = **λβιντ* = Semitic *lēbēnath* (Assyrian *libittu*) brick; cf. Greek *παλάση* from Semitic *dēbēlath*; *δάκτυλος*, date for *δάκλυτος*.—On p. 90 of the fourth edition we find the following remark, s.v. *Flöte*: In der Redensart *flöten gehen*, steckt ein niederdeutsches *fleuten* = *fließen*; sie bedeutet ursprünglich (18. Jahrh.) *durchgehen*, *weglaufen*. But I do not see any connection between *fließen* and *durchgehen*, except that both imply a motion. *Flöten* (prop. *Fleuten*) *gehen* is a corruption of the Jewish-Polish *pleite gehen*; *pleite* stands for *pēlēte*, for the Polish Jews pronounce *ē* like *ei*; *pēlēte* is derived from the Hebrew *palat*, to escape, to live. Words like *Pleite* are, for example, *Peiess*, *Geseire*, etc.—*Flötz* might have a reference to Engl. *flat*.—'Letzte Quelle' von *Fratze* könnte in Ital. *frasche*, Fr. *frasques*, *Possen*, *Schabernack*, vorliegen (KLUGE). I believe that the word belongs to the same class as *beschummeln*, etc. In Modern Hebrew we have *phērācoph* from the Greek *πρόσωπον*, face, feature; whence, by the dropping of -oph, arose *Fratze*.—The German *Fries* also de-

notes a part of the entablature of a column; this should have been mentioned in our dictionary.

So many citizen-words of foreign extraction being treated by KLUGE, I should have expected to find *Galosche* from Fr. *galoche*, Lat. *gallica*, i. e., *gallischer Schuh* (cf. Engl. *galoche*; SKEAT's etymology from Greek *καλοπόδιον*, a shoe-maker's last is very doubtful), and *Gamasche* (also *Kamasche*) from O. Fr. *gamache*, Late-Latin *gambacea*; cf. It. *gamba*, leg and Engl. *gambado*, a kind of leg-gings.—*Gardine*, from Late-Latin *cortina*, whence Engl. *curtain*, through Fr. *courtine*.—With *Gekröse* compare the Modern Hebrew *kerēsa*, belly, stomach, also intestines (in Assyrian *kurussū*).—Add *Geste* (M.H.G. *geste*) from *gestum*, narrative and behavior; cf. Engl. *gesture*.—*Gimpel* might refer us to Engl. to jump and jumble (see SKEAT, s.vv.).—*Gips*, *γύψος*, gypsum is from the Semitic jibs, plaster, mortar; the best gypsum was imported from Syria, and this fact, besides others, points to an Eastern home; cf. ZDMG, xxv, 542-3; Sp. *yeso*, Sicil. *jissu*.—According to LAGARDE ('Agathangelus,' p. 159, rem. 1, contained in *Götting. Gelehrt. Abhandl.*, vol. 35), 'Gott' seems to be a form borrowed from the Persian *chodā* = *αὐθέντης*, *αὐτοκρατωρ* = Avesta *χadāta*. LAG. states that many years ago EUGÈNE BURNOUF, the great French scholar, made this suggestion. In the same note LAGARDE says that the termination -*gund* in Proper names, as *Kuni-gunde*, *Hilt-gunt* (Germanic); *Gundi-salvus* = *Gundi-salviz* = *Gonzalo* = *Gonzalez* (Spanish); preserved also in gonfalone of the Italians, is *Ērānian -gund*, borrowed like the Persian *chodā*, and meaning a troop, a band (Germ. *Schaar*); also see LAG. 'Abh.', 24, no. 56; 'Die beiden Vocabeln *chodā* and -*gund* würden durch ihre Gestalt erweisen, dass die Germanen ziemlich spät aufgehört haben, Nachbarn der *Ērānier* zu sein, oder aber dass die *Ērānier* schon ziemlich früh neu-persisch geredet haben.'—Speaking of *Greif*, KLUGE says, "jedenfalls ist griech. *γρύψ* (Stam *γρῦπ*!) als Quellenwort für *Greif* anzusehen"; but *γρύψ* is not an Indo-Germanic word; it is borrowed from the Semitic; *γρύψ* which stands for *κρυβ* = Sem. *kerúb*; (for other instances of such a metathesis

see J.H.U. Circular, No. 81, May, 1890, p. 75 ff.

A note on *Hahnrei* is found in *Americ. Journ. of Philol.* vi, 257-8.—*Hain* for *Hagen*, as *Maid* for *Maged*, as *Eidechse* for O.H.G. *egidēhsa*, *ei*=Anglo-Saxon *æg*, *ver-teidigen* for *tage-dingen*, etc.; but we also have *Hein* in *Freund Hein* (=death) although it is from the same M.H.G. *hagen*=thorn, sting. Could not 'Freund Hein' have originated from "I. Corinth.," xv, 55-56?—*Haiduck* has become a German citizen-word, yet KL. omits it. It is the Polish *hajduk*, a valet, trabant (cf. Hungarian *hajdú*); in German it is also spelt *Heiduck*, assimilating it to *Heide* (heathen).—*Hals* in *Geizhals*, *Wagehals*, *Schreihals* is to be compared with Old Norse *hals*=man.—*Hanf* and *ἡνναβίς* is treated in LAG. 'Arm.,' §1099, p. 73; KZ, xii, 378 rem. 1 and xiv, 430; O. WEISE, 'Lehnwörter,' 125 rem. 6; O. SCHRAEDER, 'Urgeschichte und Sprachvergleichung' i, p. 363 and idem in 'Waarenkunde,' p. 187.—Under *Hellebarte* KL. does not account for Sp. *alabarde*, Arabic *el-harbat*.—Latin *camisia* (s.v. *Hemd*), Fr.-Engl. *chemise*, It. *camicia*, is from the Arabic *qamiṣun* or *qamuṣun*, a shirt, a shift, cf. LANE, 'Arabic-Engl. Dictionary,' p. 2564, col. 2, and see *kamisol*.—*Hinde* should have been connected with Lat. *hin(n)us*, *hin(n)ulus*, a hind: cf. O. WEISE, 'Lehnwörter,' p. 22-3; *Hindin* should never have been mentioned by a Teutonic scholar of KLUGE's standing. Do we say in German *Kühin*, *Stut-in*, *Rickin*, *Hennin*, *Frauin* and *Tochterin*? See Götting. *Gelehrte Anz.*, 1885, p. 39.—In the fourth edition *Hirse* is compared with Lat. *cirrus*, a bundle; with the additional remark: 'Ursprung dunkel.' It is a fact that the millet has been known from antiquity, that it was and still is cultivated in the East, in southern and in central Europe. This points to an Eastern origin. Armenian *herisa*=Hebrew 'arisa (see below, s.v. *Kastanie*). This word came to Armenia at the time when the Israelites were taken captives to Media by the Babylonians, from this Armenian word *herisa* was borrowed the name for *Hirse*, or rather *Hirs-sen-mus*.—*Heirrauch* (from M.H.G. *heien*=to burn, Greek *καίειν*; cf. *heiss*=hot;) usually changed into *Heer-rauch* or *Höhen-rauch*, on the basis of popular etymology.—*Horde* (1) a wandering troop or tribe; VAMBERY, l. c., 127 below says: *Unter Lager*=urdu, ist im all-

gemeinen das Stillstehen, das Innehalten auf dem Marsche ausgedrückt; Urdu heisst wörtlich das aufgeschlagene, von *urmak* schlagen, einschlagen. *Horde* being given, we might expect a line or two for *Kosak*, Engl. Cossack, Polish *kosak*, Tartar-Djagatai *kazāk*, a light-armed soldier, a volunteer.—For *Humpfen* see LAG., 'Abh.,' 54 No. 151. There is a German word *kumpe*=bowl, not mentioned at all by KL. It is=Lat. *cumba*=Greek *κύμβα*, *ποτήριον*, *Ποφίρις*; also HESYCHIUS *κύμβα*=*ποτήριον*; this, again, seems to be borrowed from the Semitic *qubbāh*, a goblet, a cup.—'Die letzte Quelle' of *Husar*, Engl. hussar, for SKEAT and KLUGE is Hungarian *huszár*, which is usually derived from *husz*, twenty (see the interesting 'story' in SKEAT, s. v.). Hungarian *huszár* and Serv. *huršar*=*husar*=*latro* (robber), are from the Latin *cursarius*, whence also *Korsar*, Engl. Corsair, From the Magyar the word passed over into the other European languages; on the other hand, the German *Hauptman* was borrowed by the Cossacks as *Hetman*, the title of their officers. See MIKLOSISCH in *Sitzungsberichte der kaiserlichen Academie zu Wien* (philolog. historische Klasse), vol. 118 (1889), No. v, p. 8.—Since *Husar* is given, why not *Ulan* (written also *Hulán* after *Husar*), from Polish *Ulan*=*chevaux-léger*, from Tartar *ouhlán*, a boy, a page, a prince belonging to the family of the Khans.

I miss *Ibis* from Lat. *ibis*, Greek *ἵβις* and this from Egypt. *hib*.—Under *Ingwer* mention should be made of Lat. *zingiberi* and Span. *gengibre*, whence the Fr. *gingembre*; *zendjebil* is Persian, not Arabic.—The *ἰσσωπος*=*Isop* is from the Semitic *ēzōb*; cf., e.g., LAG., 'Arm.,' §794.

KLUGE does not give the 'letzte Quelle' of the word *Joppe*, Fr. *jupe*, etc., which is Arabic *al-djubba*(*tun*); the Italian *giubba* entered Germany as 'Schaube,' which latter emigrated to Poland as *Szuba*. Another Polish form is *Żupica* (cf. the name *Zupitza*!) a kind of *Župan*, a long vest, from Italian *giubbone*, Fr. *jupon*; from the German we have also the Polish forms *jubka* or *jupka*, which returned to Germany and are now used in some parts of North Germany.

WM. MUSS-ARNOLT.

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CORRESPONDENCE.

EDGREN'S FRENCH GRAMMAR.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Though mostly on the old lines, Prof. EDGREN'S effort in his 'Compendious Grammar'* is very acceptable, at least to teachers; it presents in a condensed form the substantial elements of the language, and the rules are impressed in a terse, concise manner. It is a decided improvement on the grammars of the same kind which we still have among us. This presentation of the subject has even its streaks of originality, owing, no doubt, to the fact that the author, being neither English nor German nor French, is able to consider his material from a point of view different from that to which we are accustomed.

The book is divided into two "independent" parts. The First Part (pp. i-lxvii) contains merely an elementary outline of the essentials of pronunciation and accidence, with exercises, and is intended "to enable the learner to begin reading . . . in from three to six weeks." The Second Part (pp. 1-293) goes over the usual ground of the parts of speech and their syntax. It consists of rules and explanation following each other in regular succession, without interruption of exercises. These are placed together at the end, and are simply selected English sentences to be translated into French, the author having wisely done away with translations—more than useless—from French into English.

This Second Part includes also valuable glimpses into the historical growth and development of the French language from the Latin. Other additions, not less interesting, must be noticed: first, a chapter on the arrangement of the French sentence; then a short but clear and well-worded exposition of French verse; and last, not least, some very useful remarks on the relations of Anglo-French words. Such additions go far to redeem the dry details of a grammar which is very much condensed and abundantly supplied with technical terms. But for these additions a strong impression would remain of unmiti-

*A compendious French Grammar in two independent parts (Introductory and Advanced) by A. HJALMAR EDGREN, Ph. D. Boston: D. C. Heath, 1890.

gated doubt as to the usefulness of grammar for a student, except for reference.

This doubt existed, unconsciously perhaps but yet certainly, in the mind of Prof. EDGREN, who, as if in consequence of a happy after-thought, prefaces the working pages with the following remark: "These grammar-studies should all be *subordinated* to critical *copious reading*"—a remark that should not be put in small type, but should have special attention called to it by being set in large print. Such reading exercise is the gist of all language learning, especially that of French.

But even a short notice such as the present one is not complete without some sharp criticism, which must fall on the inadequate chapter on pronunciation, particularly the part devoted to a treatment of the vowels. It contains too many flagrant heresies and abounds in too many violations of the acknowledged and easily accessible canons of standard French pronunciation, to be passed in silence; nothing short of a thorough overhauling will save these pages from absolute condemnation. Contrary to what might be expected in such a case, Prof. EDGREN'S practice—for the reviewer has often had the pleasure of conversing in French with the author—is very good, and therefore much better than his theory.

A. DE ROUEMENT.

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BRIEF MENTION.

Among the recent numbers of the *Ausgaben und Abhandlungen* (Marburg) we note 'Esclarmonde, Clarisse et Florent, Ide et Olive' (No. lxxxiii), three sequels to 'Huon de Bordeaux,' edited from a single manuscript by MAX SCHWEIGEL, with the customary introduction and a comparison of the prose sequels with the poetical;—'Galiens li Restorés' (No. lxxxiv), published by Prof. STENGEL from the Cheltenham MS., together with the prose versions, and prefaced with a study by K. PFEIL on the mutual relations of the Galien versions, an enormous labor for which all Romance students are indebted;—the reproduction of three versions of MONTCHRESTIEN'S 'Sophonisbe' (No. lxxxv), by L. FRIES, with a history of the subject and

of French tragedy previous to MONTCHRESTIEN;—'Beiträge zur Lexikographie des altprovenzalischen Verbums' by K. STICHEL (No. lxxxvi);—and 'Kleinere Schriften von Ferdinand Wolf' (No lxxxvii), with portrait, by Prof. STENGEL. This latter includes the minor reviews in French and Italian literature by the celebrated pioneer in the field, and their publication brings all admirers of their author under lasting obligation to the indefatigable editor of the series.

The *Société des anciens textes français* adds to its publications for 1889 'Rondeaux et autres poésies du xv^e siècle,' edited by G. RAYNAUD, and 'Œuvres d'Eustache Deschamps' vol. vi. The latter volume continues the publication of the ballads. The former adds a valuable chapter to the literary history of the fifteenth century and calls for a more extended notice. It contains one hundred and ninety *rondeaux*, one *quatrain* and four *ballades*, all taken from one manuscript of the National Library. Their authors belonged to the circle which gathered around the prince-poet CHARLES D'ORLÉANS (eleven of whose poems appear in the collection), and besides including some names already known to literature, as MARTIN LE FRANCE, MESCHINOT, BLOSSEVILLE, VAILLANT and certain high-born amateurs, presents as authors many nobles prominent in the public affairs of the time, as well as a score of writers whose very existence had been unsuspected. Many of the anonymous or doubtful poems of the period are thus identified. After a biographical sketch of each poet, M. RAYNAUD discusses in the Introduction the development of the *rondeau* in its various forms, including the *bergerette* (a *rondeau* in which the second strophe has no refrain), and cites examples from the poems in question. A short notice of the pronunciation and versification, of the manuscript, and of aids in editing, follows. A glossary and index of proper names terminate the volume, now indispensable to the study of society verse before the Renaissance.

SCHMID's 'Heinrich von Eichenfels,' edited by G. EUGÈNE FASNACHT, has recently appeared in Macmillan's "Primary Series of French and German Reading Books." While the story might appear attractive to quite

young students, for whom it is intended, it certainly fails of that charm which appeals to young and old alike in the best of juvenile literature, and suffers the additional disadvantage of not being as easy as many other more interesting stories. Notes and vocabulary are given together in the order of the text. Perhaps it is hardly fair to question whether such arrangement of the vocabulary is in any way preferable to the alphabetic order. The notes are well chosen and, from the point of view of the editor, both notes and vocabulary are carefully executed.

Mr. RALPH O. WILLIAMS, who is mentioned in 'Webster's International Dictionary' (p. iii) as a member of the corps of contributors to that work, has published a volume entitled 'Our Dictionaries, and Other English Language Topics' (Henry Holt & Co., 1890). One third (the closing third) of the first chapter is a restriction on the method employed in the "Scriptorium" in editing the 'Oxford Dictionary.' Two charges are advanced, that of not consistently securing the help of specialists for the definition of all science and art terms, and that of a too implicit confidence in the accuracy of the citations furnished by the large and miscellaneous group of "readers." These quotations, it is urged, should all be carefully verified. The second chapter deals with the uses of "Metropolis" in England and America; and the third chapter, on "Some peculiarities real and supposed in American English," supplies notes on such words as *audience*, *different*, *vine*, *antecedents*, *yard-wand*, *right away*, *all along*, *druggist*, *sidewalk*, etc. Then follows a chatty discourse on "Good English for Americans," and finally some ten "Cases of disputed propriety and of unsettled usage" are taken up, such as the distinction between *in the circumstances* and *under the circumstances*; *of a sudden* and *on a sudden*; *would seem* and *should seem*; and the use of *else*, *much*, and *observe*.

The second volume of 'Historiettes Modernes' by Mr. C. FONTAINE of Washington (Boston: D. C. Heath & Co.), consists of fifteen Stories by some of the most prominent of living writers, including THEURIET, GUY DE MAUPASANT, EMMANUEL ARÈNE, JULES SIMON,

ERCKMANN-CHATRIAN and JULES LEMAITRE. The biographical notes continue to be extremely meagre; and the notices are of the kind adapted to rapid reading.

From D. C. Heath & Co. we receive also a set of French classics in paper covers: MOLIÈRE'S 'Le Tartuffe,' 'Le Médecin malgré lui' and 'Le Bourgeois gentilhomme,' with foot-notes by F. E. A. GASC. These notes are quite elementary, and even perform work which should be left to the dictionary.

The eighth annual Convention of the *Modern Language Association of America* will be held at Vanderbilt University, Nashville Tennessee, on December 29, 30 and 31, 1890. Besides the addresses on the evening of the 29th, papers are promised by Professors E. H. BABBITT (New York City), W. M. BASKERVILL (Vanderbilt Univ., Tenn.), MORGAN CALLAWAY, JR. (Univ. of Texas), JOSEPH A. FONTAINE (Univ. of Miss.), ALCÉE FORTIER (Tulane Univ. of La.), J. P. FRUIT (Bethel College, Ky.), F. M. PAGE (Univ. of the South, Tenn.), H. A. RENNERT (Univ. of Penna.), H. E. SHEPHERD (College of Charleston) and H. A. TODD (Johns Hopkins University). A social reception and two luncheons will be tendered the delegates in attendance at the Convention.—Details regarding hotels, reduced railway rates, etc., will be sent out to members of the Association in connection with the programme which will be issued at an early date.

PERSONAL.

The French professorship at King's College (London) vacated by Mr. LOUIS MORIARTY, who had accepted a mastership at Harrow, was filled in the last days of 1889 by the appointment of Mr. VICTOR J. T. SPIERS. Mr. SPIERS is a graduate of Paris, and also M. A. of Oxford, where he carried off the Taylorian University Exhibition for French in the year 1881. He was for some time French Master at Merchant Taylor's School, London, which he left in 1885 for the purpose of filling the post of Senior French Master at Messrs. Wren and Gurney's, London, in place of his brother, Mr. I. H. B. SPIERS, who had come to Philadelphia as Senior Assistant Master in the William Penn Charter School.—Professor VICTOR SPIERS has edited various French texts, the best known of which is A. DE

VIGNY'S 'La Canne de Jonc.' The brothers SPIERS are sons of the late Professor A. SPIERS, editor of the well-known French Dictionary which bears his name.

BRADFORD O. MCINTIRE was called at the opening of the present academic year to the chair of History and English Literature in Dickinson College. Mr. MCINTIRE was graduated at Wesleyan University (Conn.) in 1883, from which time until his recent change of position he was teacher of History and English Literature in the Seminary at Kent's Hill, Maine. Prof. MCINTIRE has pursued special studies in English under the direction of Prof. Winchester of Wesleyan University.

Dr. THOMAS LOGIE has been appointed Instructor in Romance Languages at Williams College, Williamstown, Mass. Mr. LOGIE was graduated at Toronto University in 1887 and immediately thereafter entered the Johns Hopkins University as special student in Romance Languages. Here he continued his studies until June of this year, when he received the degree of Ph.D. on the presentation of a thesis entitled "The Dialect of Cachy" (Picardy).

According to the London *Athenæum* for Oct. 4, the official announcement is made of the election of Prof. ADOLPH TOBLER (Professor of Romance Languages) as Rector of the University of Berlin. It was feared for some time that the distinguished Romance scholar, who at first declined this academic dignity, might not be able to assume the duties attaching to it; it is therefore particularly gratifying to his friends to learn that he has finally consented to accept it.

It is stated that HENRIK IBSEN will soon publish another drama, of which Mr. EDMUND GOSSE will make the English translation. This announcement is of interest to English readers in connection with Prof. WILLIAM MORTON PAYNE'S recent translation of JÆGER'S 'Life of Ibsen,'* also in connection with the first fragments published in English of *Peer Gynt*, in the *Atlantic Monthly* for June by Dr. W. H. CARPENTER'S (Columbia College), and with "Henrik Ibsen's Brand" by Prof. ARTHUR H. PALMER (Adelbert College) in the *New Englander and Yale Review* for October.

*HENRIK IBSEN 1828-1888, a critical Biography by HENRIK JÆGER. From the Norwegian by WILLIAM MORTON PAYNE. Chicago: A. C. McClurg & Co. Price \$1.50.

JOURNAL NOTICES.

ARKIV. FOR NORDISK FILOLOGI NEW SERIES, VOL. III, PART I.—**Heilquist, Elov**, Bidrag till kännedom om den nordiska nominalbildningen.—**Gering, Hugo**, Textkritische Studien zu skaldischen Dichtungen.—**Erdmann, A.**, Bidrag till ämne-stammarnes historia i fornordiskan.—**Ölrik, Axel**, Anmärkan av "Sophus Bugge: Studier over de nordiske Gude-og Heltesagns Oprindelse."—**Detter, Ferdinand**, Anmärkan av "Völuspa. Eine Untersuchung von Elard Hugo Meyer."—**Larsson, Ludvig**, Anmärkan av "Katalog over den armagnacenske håndskriftsamling. Udgivet af kommissionen for det armagnacenske legat."

REVUE CRITIQUE. NO. 22. Paris, G., La littérature française au moyen âge. Deuxième édition revue (T. de L.).—NO. 23. **Koerting, H.**, Geschichte des französischen Romans im XVII. Jahrhundert. I. Band. Der Ideal-Roman.—II. Band. Der realistische Roman (Ch. J.).—**Vengerov, S. A.**, Kritiko-biografichesky Slovar rousskikh pisatelei. Tome I. (L. Leger).—NO. 24. **Godefroy, F.**, Réponse à quelques attaques contre le Dictionnaire de l'ancienne langue française (A. Jacques).—**Geiger, L.**, Vorträge und Versuche, Beiträge zur Literatur-Geschichte (A. Chuquet).—NO. 25. pere di Giosuè Carducci t [IV] (P. N.).—NO. 26. **Corvin, P. de**, Le Théâtre en Russie. (L. L.)—**Schwob, M. et Guleysse, G.**, Etude sur l'Argot français (E. Bourciez).—NO. 27. **Trautmann, K.**, Französische Schauspieler am bayrischen Hofe.—**Œuvres de J. de La Fontaine**, T. VI. (A. Delboulle).—**Picot, E.**, Catalogue du cabinet des livres de Chantilly (T. de L.).—NO. 28. **Schipper, J.**, Zur Kritik der Shakspeare-Bacon Frage (Ch. J.).—**Neri, A.**, Studi bibliografici e letterari (P. N.).—**Puymaigre, Comte de**, Jeanne d'Arc au théâtre 1430-1890 (T. de L.).—NO. 29. **Balzo, C. Del**, Poesie di mille autori intorno a Dante Alighieri. Vol. I. (P. de Nolhac).—**Geiger, L.**, Goethe-Jahrbuch. XI. Band (A. C.).—**Havet, L.**, La Simplification de l'orthographe (A. Delboulle).—**Devaux, A.**, De l'étude des Patois du Haut-Dauphiné (E. Bourciez).—NO. 30. **Cledat, L.**, Grammaire élémentaire; Livre du Maître (A. Delboulle).—**Brunel, L.**, La Nouvelle Héloïse et Mme d'Houdetot (F. Hémon).—**Grand-Carteret, J.**, J. J. Rousseau jugé par les Français d'aujourd'hui (L. Brunel).—NO. 31. **Bolte, J.**, Dedtische Schloemer, ein niederdeutsches Drama von Johannes Stricker, 1548 (A. Chuquet).—**Du Boys, E.**, Un Bourguignon et un Orléannais érudits du XVIIe siècle. Lettres inédites de B. de La Monnoye à Nicolas Thoynard de 1679 à 1697 (T. de L.).—**Dorémie, R.**, La Question du Tartuffe (R. P.).—NOS. 32-33. **Sweet, H.**, A Primer of Phonetics (V. Henry).—**Bobbio, G.**, Curiosità storica-letteraria del Secolo XVII. Due famose Mazarinades (T. de L.).—**Bertana, E.**, L'Arcadia della Scienza. Castone della Torre di Rezzonico (L. G. P.).—**Godet, Ph.**, Histoire littéraire de la Suisse française (A. Gazier).—**Lebailly, Ch.**, La réforme orthographique et l'Académie française (L. Havet).—NOS. 34-35. Index lectionum quae in Universitate Friburgensi, etc. (1) Carmen francogallicum 2. XIII,

cui inscribitur "Le lai de l'ombre" editum a J. Bédier; (2) G. Strelberg, de comparationis Germanicis qui suffixo-öz-formantur, commentatio (L.).—**Lucas, H.**, Portraits et souvenirs littéraires (A. Delboulle).—**Le Goffic, Ch.**, Les Romanciers d'Aujourd'hui (L. Claretie).—NOS. 36-37. **Gherardi, A.**, Le lettere di Sancta Caterina de' Ricci (F. T. Perrens).—**Neve, F.**, La Renaissance des lettres et l'essor de l'érudition ancienne en Belgique (P. de Nolhac).—NO. 40. **Knust, H.**, Geschichte der Legenden der h. Katerina von Alexandrien und der h. Maria Aegyptiaca (Paul Lejay).—**Geiger, P. A.**, Sur quelques cas de labialisation en français.—**Wahlund, C.**, La philologie française au temps jadis (Ch. J.).

REVUE DES DEUX MONDES.—1er Juin. **Brunetiere, F.**, Les Romans de Mme de Staël.—15 Juin. **Bedier, J.**, Les Commencemens du Théâtre comique en France.—1er Juillet. **Bolssier, G.**, Le sixième Centenaire de l'Université de Montpellier.—**Brunetiere, F.**, Une nouvelle Théorie de la Responsabilité.—15 Juillet. **Sully, Prudhomme**, Examen du Discours sur les Passions de l'Amour.—**Montegut, E.**, La Duchesse et le Duc de Newcastle. II. Le Duc.—**Faguet, E.**, Guizot.—1er Aout. **Brunetiere, F.**, La philosophie de Molière.—15 Aout. **Fouillee, A.**, Les humanités classiques au point de vue national.—1er Septembre. **Bertrand, J.**, Blaise Pascal: les Provinciales.—**Haussonville M. le comte d'**, A propos d'un exemplaire des Maximes.—**Levy, Bruhl**, Les premiers romantiques allemands.—**Brunetiere, F.**, Critique et Roman.—15 Septembre. **Stapfer, P.**, Le Grand Classique du roman anglais, Henry Fielding.—1er Octobre. **Van Keymeulen L.**, Trois poètes flamands. **Valbert, G.**, Le comte de Chesterfield et ses lettres à son filleul. **Brunetiere, F.**, Revue littéraire: Alexandre Hardy et le théâtre français au commencement du XVIIe siècle.

REVUE BLEUE. NO. 21.—**Honey, J.**, La notion du péché dans la littérature russe.—NO. 22. **Filon, A.**, M. Ernest Legouvé.—**Maurel, A.**, Dans le monde des lettres, Poésie et Vaudeville.—NO. 23. **Hericourt, J.**, La Bête humaine de M. Zola et la physiologie du criminel.—**Le Roux, H.**, Chronique théâtrale; théâtre-Libre: les Revenants d'Ibsen.—**Filon, A.**, Chronique littéraire.—NO. 24. **Rod, E.**, Les idées morales du temps présent: M. Ernest Renan.—NO. 25. **Faguet, E.**, Psychologie d'un peuple: l'Allemagne depuis Leibniz.—**Filon, A.**, Courrier littéraire.—NO. 26. **Bouchor, M.**, Le Petit Théâtre des marionnettes.—**Quellien, N.**, La jeunesse de M. Renan.—**Filon, A.**, Courrier littéraire.—**Poltevin, A.**, La langue allemande et les mots français.—TOME 46. NO. 1. **Vallery, Radot**, Restif de la Bretonne, réformateur et précurseur.—**Parigot, H.**, Les femmes d'Emile Augier.—**Breal, M.**, Les dialectes et la langue française: chez les Félibres.—**Maurel, A.**, Dans le monde des lettres; la religion de la souffrance humaine.—NO. 2. **Kwiatkowski, I. de**, Adam Mickiewicz.—**Filon, A.**, Courrier littéraire.—NO. 3. **Filon, A.**, Courrier littéraire.—NO. 5. **Filon, A.**, Courrier littéraire.—NO. 6. Littérature russe: un grand duc poète.—**Filon, A.**, Courrier littéraire.

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Bocca, Fratelli, Via Carlo Alberto, 3, Torino. *Catalogo Trimestrale*. Anno vi., Nr. 4, Ottobre, 1889.

— *Catalogo dei principali Giornali Italiani, riviste e pubblicazioni periodiche.*

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